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PROFILE: 1987

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Nevada Opera
New Jersey State Opera
New Orleans Opera
New York City Opera
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Theater
Piedmont Opera Theatre
Pittsburgh Opera
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Riverside Opera
Sacramento Opera
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Sarasota Opera
Seattle Opera
Shreveport Opera
Skylight Comic Opera Ltd.
Spoleto Festival U.S.A.
Springfield Regional Opera
Syracuse Opera
Teatro Municipal do Rio
de Janeiro
Texas Opera Theater
Toledo Opera
Tri-Cities Opera
Tulsa Opera
Utah Opera Company
Vancouver Opera
Vineyard Theatre
The Virginia Opera
The Washington Opera
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FRONT COVER:
(from top to bottom)

Bass Mic Bell as Porgy in Houston Grand Opera's January, 1987 production of PORGY AND BESS. The production was co-produced with twelve other American opera companies. Photo by Jim Caldwell.

The Des Moines Metro Opera's 1986 world premiere production of Lee Hoiby's THE TEMPEST, featuring Constance Hauman as Ariel and Peter Van Derick as Prospero, presented in the summer of 1986.

Susan Quittmeyer as Octavian (left) and Cheryl Parrish as Sophie in Portland Opera's November, 1986 production of DER ROSENKAVALIER. Set and lighting design by Allen Charles Klein.

PREFACE

OPERA America is the non-profit service organization for professional opera companies in North, Central and South America. Its goals and objectives are to further the art of opera and to aid each company in becoming the finest opera producer possible. Sharing ideas, problems, and solutions makes each company stronger and more effective. Individually we are impresarios, conductors, singers, designers, musicians, directors, technicians, trustees and administrators. Collectively, we represent the unified voice of professional opera.

This publication is designed to provide an understanding of significant facts and figures about the world of opera today, including attendance figures, repertoire data, and an analysis of growth patterns, economic trends and funding sources for opera during the 1985-86 Fiscal Year. Descriptions of each company in our membership are located in the last half of the book. They include repertoire listings for the 1987-88 season, company addresses and telephone numbers, instructions for auditions, ticket prices, and many other items of use to administrators, artists, boards of trustees, press and funding agencies alike. The book also provides an overview of the activities, programs, and purposes of OPERA America and its services to its Member and Correspondent Companies.

If drama can be said to explore the ultimate problems of human existence, if music is the expression of man's deepest self, and if dance is a celebration of form, movement and the human body, then opera may be said to embody all of these qualities, for opera is the melding of all these forms into one magnificent whole. A superlative production of a great operatic work can be the most powerful and exalting experience in the performing arts world. An opera production requires the harmonious interweaving of many diverse artistic imaginations and expertises. The fusion of these energies into an artistically satisfying, exciting and entertaining performance is the challenge facing each opera company.

The quality of opera productions is the essential factor in opera's future—artistic quality in singers, musicians, dancers, conductors, directors, designers and repertoire. The survival of opera as a vital and meaningful art form is also highly dependent on developing and maintaining a climate where composers, librettists, directors and designers may produce new works of quality that will gain a wide public appreciation. Today, more than ever before, quality is dependent on developing a healthy balance of financial support from all available sources—federal, state, provincial, municipal, corporate, and private—and on maximizing earned income at the box office.

OPERA America is committed to cultivating the resources and environment required for the continued artistic growth of its companies through expanding public awareness, audience development, education, assisting in the creation of new works, special programs for developing both managerial and artistic skills, and the constant exchange of ideas within the growing network of companies throughout the Western Hemisphere. To foster continued performance excellence and ever expanding audiences is the mission of OPERA America.

A MESSAGE FROM THE PRESIDENT

David Gockley
President;
General Director, Houston Grand Opera

The storm clouds continue to hover over the opera field in the Americas, and the constant need for new solutions, new creativity and for sheer dogged resilience in the face of a troubling environment weighs heavily on professionals not only in opera but throughout the arts.

Few would dispute that conditions are presently more hostile to a flourishing arts scene than at any time over the last twenty years. Granted, I may be viewing events and circumstances from the perspective of a "boomtown-gone-bust," yet seldom have I been so acutely aware how undervalued the arts are in terms of societal and individual priorities.

Highly symbolic of this national dilemma is the Reagan administration's debilitating and dispiriting federal arts policy. Art is for the private sector to support, the administration advances, yet tax laws are conceived and enacted that would seem to discourage private sector philanthropy. And there seems to be no realization that total dependence on private support holds an organization ransom to a constituency that would have us be conservative, unadventurous, non-controversial, etc., adjectives which portend the art form's ultimate extinction.

We must realize that the era of "corporate social responsibility" in the 60s and 70s is being succeeded by one of adherence to bottom-line morality. We are experiencing a new materialism and frivolousness throughout our population, exemplified by the Yuppie who recently told me of his circle of friends: "We're not interested in heavy issues; we just want to party."

At the same time, private charitable foundations are moving away from the arts to confront social issues which the public sector has "spun off."

The way must be laid by OPERA America and its sister arts service organizations working through the American Arts Alliance to launch a major political offensive designed to have the NEA funded at the $1 billion level by the early 1990's.

This national mentality is not only reflected in the funding area. Attendance patterns reveal that the public is less willing to commit themselves to a season subscription, or if they buy one it is increasingly for a smaller package of performances. "We'll continue to come for your block-busters," they tell us, "but you can keep your *Jenufas, Ariadnes,* and *Wozzecks.*"

We must find solutions to reverse this trend and engender institutional commitment and loyalty. We need to develop a whole new generation of marketing and/or communications methods to maintain existing audiences, to generate new audiences in a cost effective manner, to inspire interest in the new and unusual, and above all, *to engender genuine intellectual curiosity and involvement in our work.* Opera performances must not be allowed to be perfumed pageants from the past, presented for drowsy audiences.

Our 18th annual conference in Houston will focus on the artistic issues of opera. It will be an exciting opportunity for us to be inspired by our art form and realize our responsibility to it.

OPERA America's programs continue to flourish. The OPERA FOR THE 80s AND BEYOND program has already provided direct support to half the membership, and major projects are maturing at an encouraging rate. The recent conference on development was well-received by participants representing 42 member companies, and the curriculum program for elementary and secondary schools is moving forward nicely. I am proud that OPERA America has fostered this effort which strikes at the heart of the problem all the arts face: if we are not part of the educational process we won't ultimately be part of the society.

Whatever the problems facing opera, I am ultimately confident that our membership, individually and communally, possesses the creativity and resolve to weather the current storm. I am privileged to serve you, and express my deep appreciation to my colleagues on the board for their inspiration and commitment and to all members for your continued confidence.

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General Director
Lyric Opera of Chicago

SECRETARY
Martin Feinstein*
General Director
The Washington Opera

VICE PRESIDENT
Lotfi Mansouri*
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Canadian Opera Company

TREASURER
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VICE PRESIDENT
Beverly Sills*
General Director
New York City Opera

*Members of the
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General Manager
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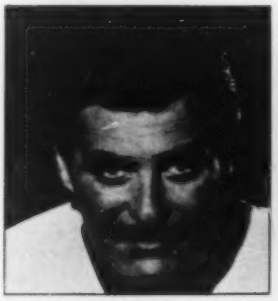

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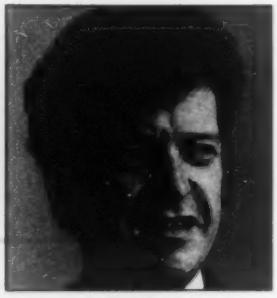


Thomson Smillie*
General Director
Kentucky Opera

EXECUTIVE DIRECTOR'S MESSAGE

For me, the word that best describes the essence of opera is passion: the passion of the work itself, as expresed by the composer and librettist in plot and score; the passion of the artist whose talent excites us in performance; the passion of the audience who is moved by the art form and committed to its survival and growth; and the passion of the producer whose vision and knowledge shapes the direction of opera and brings it to life. Our goal at OPERA America is to ensure that these passions are continually stimulated and remain vibrant and alive.

The programs, publications and services of OPERA America are not only designed to assist the opera companies in their fight for survival, but also to continually re-instill in them these feelings of passion for the art which initially brought them into the field. For example, while providing them with information on labor agreements and sets for rent, we also keep them informed of new works and of the artists working to expand the boundaries of the art form. As we offer workshops on fundraising and personnel practices, we are also providing workshops on creativity. While at our XVIII Annual Conference in January, 1988, there will be workshops on producing musical theater and deferred giving, the theme of the conference will revolve around the artistic direction of opera.

In the summer of 1987, our Education Program produced a unique two-week institute on Verdi and Shakespeare for teachers from across the country. The institute, funded by a special Chairman's Action Grant from the National Endowment for the Humanities, provided invaluable insight into opera education, which will in turn be integrated into the curriculum materials and future projects of our Education Program. OPERA America recognizes the need to instill into children a familiarity, knowledge and passion for our art form to ensure not only their broad cultural education, but their attendance and support in the future.

OPERA America also continues in its commitment to the future of the field by encouraging the development of new works. With the long-term commitments of The Rockefeller Foundation and the National Endowment for the Arts and the new involvement of the Pew Memorial Trust and the William and Flora Hewlett Foundation, the OPERA FOR THE 80s AND BEYOND Program is starting to exhibit the fruits of its labors. Not only is there a vastly increased awareness of the activities of contemporary artists by a great majority of our opera producers, but we are now also witnessing the development and production of new works by opera companies that would not have pursued this path had the program not existed. We are confident that the next four years of the program will leave its mark on the art form.

Opera is truly international. The constant exchange of performers, directors, designers, conductors, composers and producers across international borders has had a strong influence on the growth of opera in North America. Joint productions and exchanges between companies on different continents have now become regular occurrences, rather than rare exceptions. OPERA America recognizes the need to facilitate the dialogue among all opera companies, and will be active in its involvement in this area, including the expansion of its membership beyond North America.

In December of 1985, the Board of Directors of OPERA America was expanded to twenty-one members. As a result, the Board experiences a much broader perspective and receives the input of companies of all sizes. This input is extremely valuable to the staff of OPERA America in helping us to evaluate the progress we are making. Although our professional staff is small and our resources limited, we feel that we are meeting the needs of the opera companies and serving as a catalyst into new areas. Our on-site and telephone consultations, our workshops, seminars and meetings, and the correspondence from our membership and the public continually challenge and inspire us to improve the quality of our work. Your passion for the art form is reflected in us.

I want to applaud Ellen Blassingham for her style and flair in the design of the *Profile: 1987* and for her considered comments in OPERA America's "State of the Art" section which appears later in this publication. Martha Morris has devoted many months to collecting and analyzing our fiscal data and through her collaborations with Ms. Blassingham and Ted Hill, we have valuable and accurate statistics and historical trends on the opera field.

In this year alone, Glimmerglass Opera of Cooperstown, New York built a new theater exclusively for opera, Houston Grand Opera will inaugurate its new Wortham Theater Center, and Pittsburgh Opera will move into the renovated Benedum Center for the Performing Arts. While money built these theaters, passion will being them to life.

Martin I. Kagan
Executive Director

A BRIEF HISTORY

During the 1960s, opera in America experienced extraordinary growth. Non-profit professional opera companies began to emerge in cities throughout the United States and Canada. Astute opera managers, sensing the need to share their thoughts about common problems in order to find solutions, wanted a mechanism to ensure that this kind of dialogue could take place.

Glynn Ross, at that time General Director of Seattle Opera, conceived the idea, and with other managers, who were a part of this early move to organize, knew that participation in a cooperative association devoted to the interests of professional opera was vital to their companies and their goals.

The membership of OPERA America is deeply indebted to the inspired and dedicated leadership of its first president, the late Robert Collinge of the Baltimore Opera, who served in that capacity for six years, establishing a firm foundation for the organization's future progress. Mr. Collinge was succeeded in the presidency by John Crosby, General Director of Santa Fe Opera, who served four years, from December 1975 through 1979, and led the organization through a period of important expansion in terms of both programs and membership. Dr. David DiChiera, General Director of Michigan Opera Theatre, completed his four-year term as the president of OPERA America in December of 1983. During Dr. DiChiera's presidency, the organization successfully developed public information and education programs, took new initiatives towards the development of new American works, and helped to bring opera companies safely through several years of struggle for economic survival in a time of inflation and government cutbacks at all levels.

Robert Herman, General Manager of Greater Miami Opera, assumed the presidency in December of 1983, and served in that office until December of 1985, when he retired from his Miami position. Under his leadership, the organization expanded its services to the companies in the areas of education, management training, publications, research and development of new works.

David Gockley, General Director of Houston Grand Opera, one of opera's most dynamic young artistic leaders, was elected president in December, 1985. Under his guidance the organization has begun to expand its services to the membership with an increased number of seminars and workshops, addressing artistic, managerial and funding issues. Among the priorities he has identified for the ensuing years are education programs, the development of new audiences, the enhancement of community leadership skills among opera professionals, attracting bright new professional talent into the opera field, and increased cooperative exchange of information among opera companies.

Concomitant with the rapid growth of professional opera in the United States, the National Endowment for the Arts introduced an Opera component to its Music Program in 1972 as a funding category and affirmed the need for an organization which could provide its staff with information on the professional opera field. As the most important source for federal arts support, the Arts Endowment further underscored its commitment to opera in 1978 with the formation of a separate Opera-Musical Theater Program. In 1987, the Canada Council similarly recognized the growth and impact of opera in that country by renaming its Music Program, the Music and Opera Program.

Thus, OPERA America was begun in 1970 by 17 charter member opera companies and seventeen years later counts 110 companies in its membership, including ninety-seven in the United States, ten in Canada, one in Puerto Rico and one in Brazil. The organization has become a vital center for this international network of producing companies.

THE ORGANIZATION

THE GOALS

OPERA America's goals as stated in its By-Laws are:

1. to promote the growth and expansion of the operatic form.
2. to assist in development of resident professional opera companies through cooperative artistic management services to the membership.
3. to encourage and assist in the improvement of the quality of operatic presentations.
4. to encourage greater appreciation and enjoyment of opera by all segments of American society.
5. to foster and improve the education, training and development of operatic composer, singer and allied talents.

MEMBER AND CORRESPONDENT COMPANIES

OPERA America's membership is composed of professional opera producing companies. The representative of these companies to OPERA America is the General Director, General Manager or Artistic Director. There are two categories for membership in OPERA America—Member Company and Correspondent Company. Each application is evaluated by the Executive Committee and presented to the Board of Directors for final approval. Correspondent Companies enjoy the same benefits as Member Companies with the exception of holding office, serving on committees and voting.

To qualify as a Member Company the applicant must:

- be a nonprofit corporation in North, Central or South America,
- have produced and performed, before a paying audience, at least two performances of each of three staged productions of operas during each of the immediately preceding three seasons,
- employ at least one full-time general/artistic/music director plus a professional manager on a full-time or seasonal basis,
- utilize an orchestra on a seasonal or annual instead of on a pickup basis,
- utilize a chorus on a seasonal or annual instead of on a pickup basis,
- utilize paid, professional artists for at least some part of its productions,
- have a budget of at least $350,000.

To qualify as a Correspondent Company, the applicant must:

- be a nonprofit corporation in North, Central or South America,
- have produced and performed before a paying audience more than one performance of one staged production of opera during each of the immediately preceding two seasons,
- utilize an orchestra for its productions,
- utilize paid, professional artists for at least some part of its productions,
- have a budget of at least $50,000.

BOARD OF DIRECTORS

The Board of Directors is composed of representatives of twenty-one Member Companies. They are elected by the membership for a three-year term on a staggered basis. The officers are elected from the Board of Directors for a two-year term. The positions are President, three Vice Presidents (two are elected for only one year terms), Treasurer and Secretary.

The Board of Directors meets at least three times a year to discuss the policies, direction, programs and financial management of OPERA America.

COMMITTEES

The committees of OPERA America afford the membership the mechanism for discussing and solving common problems and recommending programs to the Board of Directors and staff. The committee structure also assists the Board of Directors in establishing policy and procedures. The committees have been the integral working body of OPERA America since its inception.

There are three kinds of committees: standing committees with membership (General Directors, Canadian, Executive, and OPERA FOR THE 80s AND BEYOND); standing committees without membership (Public Information and Education); and ad hoc committees (Nominating, Annual Conference and Long Range Planning). The chairmen of the standing committees are appointed by the president for a three-year term. The chairmen of the standing committees without membership are able to recommend to the president the appointment of Task Force Groups to deal with specific concerns of the committee. Appointments to these Task Force Groups are not limited to the OPERA America membership.

EXECUTIVE COMMITTEE

Ardis Krainik,
Lyric Opera of Chicago, Chairman

The Executive Committee, chosen by the president from the Board of Directors, serves to ease the burden on the presidency and Board of Directors by handling tasks as assigned to it by the president. Formation of the Executive Committee came in 1978 in recognition of the growth of activities and programs in which OPERA America is involved so that decisions can be made and policies developed with deliberate speed. Among the concerns of this committee are ensuring that the committee structure, leadership, and membership goals and objectives accurately reflect the needs of the organization; examining, clarifying, and revising the By-Laws, ensuring that the membership and membership criteria reflect the needs and priorities of OPERA America; overseeing fiscal management of the organization and ensuring that OPERA America's fiscal activity addresses the needs and priorities of the membership; monitoring the fiscal survey of the membership; recognizing and addressing matters related to ethical conduct and professional practices in producing opera; and evaluating and proposing programs of nondiscrimination for special constituencies such as handicapped, minorities and senior citizens.

GENERAL DIRECTORS/ MANAGERS COMMITTEE

Ian Campbell, San Diego Opera,
Chairman, Level I ($3 million and above)

Thomson Smillie, Kentucky Opera, Chairman, Level II ($1 million-$3 million)

John Gage, Florentine Opera of Milwaukee, Chairman, Level III ($350,000-$1 million)

Anne Ewers, Boston Lyric Opera Company, Chairman, Level IV ($50,000-$350,000)

This committee is divided into four sections with membership in each section determined by the size of the opera company, to facilitate communication among companies of similar size who have many mutual needs and problems. The development of procedures to enhance artistic development and information exchange among companies is a major goal of this committee. The committee analyzes production problems and recommends solutions for more effective and efficient production techniques as well as develops approaches for inter-company activities.

To identify issues among the membership and provide recommendations and information that will improve management skills is another function of this committee. Among subjects of concern recently addressed have been federal funding of opera, contracts and royalties for commissions and translations, artist contracts and negotiations, ethical conduct, shared productions, the use of projected translations, labor contracts, touring, artistic development, the communication of opera companies' needs to artists' managers and organizational structures of opera companies. The committee also addresses current and potential issues that affect presentation of opera on television and radio.

EDUCATION COMMITTEE

Bruce Chalmers, Opera Carolina, Chairman

The Education Committee serves as the catalyst for communication among the membership's

education coordinators and as an advisory body for future directions in the OPERA America Education Program. To fulfill these objectives it provides workshops and meetings, sometimes with guest speakers, at the Annual Conference. These provide a forum for discussion and decision-making. Currently task forces are working on the three priority areas for education: materials development, repertoire to be performed for young and family audiences, and pre-professional artistic development.

OPERA FOR THE 80s AND BEYOND COMMITTEE

David DiChiera, Michigan Opera Theatre, Chairman

This committee supervises the administration of the OPERA FOR THE 80s AND BEYOND program, establishing the guidelines and overseeing the appointment of the Advisory Council. The committee reports to the Executive Committee and the Board of Directors. It also participates in the Phase One pre-commissioning grant recommendation process and evaluates the program. The committee, working in cooperation with the Executive Director and the OPERA FOR THE 80s AND BEYOND Project Director and Manager, has also developed guidelines for Phase Two of the program (commissioning and production).

PUBLIC INFORMATION COMMITTEE

Plato Karayanis, The Dallas Opera, Chairman

This committee works to increase public awareness of and interest in opera, to achieve the major goals of the public information program, and to develop mechanisms for the sharing of information in the areas of marketing and public relations among member companies. The committee has developed seminars on the marketing of opera and is involved in seeking funds for the further development of the Public Information Program.

CANADIAN COMMITTEE

Robert Hallam, Edmonton Opera, Chairman

Presently there are ten Canadian opera companies who are members of OPERA America. Because the concerns of the Canadian companies frequently differ from those of the American members, and because there are many more avenues of cooperation available to companies within the same country, a special Canadian committee has been formed. The committee advises the full membership of specific Canadian concerns and the need for OPERA America's assistance.

DEVELOPMENT COMMITTEE

Thomson Smillie, Kentucky Opera, Chairman

The Development Committee is charged with the responsibility of researching, approaching, and developing sources of contributed revenue in order to increase the number of contributors in all categories. The Committee works with the Executive Development Officer and monitors income progress throughout the fiscal year. They also work with other board members to assist staff in identifying new and increasing resources in order to ensure the financial stability of OPERA America. In addition, they also provide the necessary expertise for periodic fundraising and development seminars for the membership.

AD HOC COMMITTEES

Recently there have been three ad hoc committees, the Nominating Committee, the Annual Conference Committee, and the Long Range Planning Committee. Appointed annually by the President, the Nominating Committee is charged with recommending to the Member Companies a slate of candidates for the Board of Directors and Officers, which is voted on at the Annual Conference. The ad hoc Annual Conference Committee is appointed to advise and counsel the OPERA America staff on the focus and plans for the upcoming Annual Conference. The Long Range Planning Committee, chaired by Ardis Krainik, Lyric Opera of Chicago, in May, 1986, submitted to the full Board of Directors its three-year plan outlining future directions for the organization. The plan was developed over a two-year-long process of discussion and evaluation of the present programs, publications, services and membership of OPERA America. The plan was approved by the Board and continues to be implemented. Following approval of the plan the Long Range Planning Committee was disbanded.

STAFF

The OPERA America office is located in Washington, D.C. It is the focal point for all information, programs, publications and activities of OPERA America. Under the direction of an Executive Director, there is a core staff of twelve, including the Public Information Director, Education Director, the Project Director for OPERA FOR THE 80s AND BEYOND, the Director of Administration and the Executive Development Officer. Temporary staff and consultants are used when required, and university interns are also utilized.

The *Executive Director* is selected by the Board of Directors and serves as the spokesman for OPERA America. He is responsible for liaison with the National Endowment for the Arts, government agencies, allied arts organizations and other contacts. Working closely with the Board of Directors, he coordinates committee activities, the Annual Conference, and seminars and oversees office procedures, the budget, and other management functions. Setting direction, developing new programs and finding new sources of funds rests with the Executive Director.

The *Public Information Director* assists opera companies in developing new and expanding audiences; develops programs which foster greater understanding and awareness of the art form; serves as the organization's spokesperson to the press, and oversees development of OPERA America as a resource center for information on professional opera companies, management techniques, marketing and fundraising. Available to all member and correspondent companies as a consultant in marketing, public relations, and other management concerns, the Public Information Director also edits OPERA America publications and assists in the development of special programs, seminars, and workshops.

The *Education Director's* charge is to stimulate, develop, and improve the educational aspects of opera. This includes advising opera companies about education, facilitating communication among the companies for education, establishing a network with arts and education agencies, providing assistance in designing education programs and materials for all age levels, coordinating efforts with education leaders and opera companies to produce opera education materials and providing national visibility for opera education. As an integral part of the above duties, she is responsible for programs for people with disabilities and for senior citizens, and is available to the companies as both a 504 and education consultant.

The *Administrative Director* serves as the office business manager and membership coordinator. She directs the daily operations of the office, including financial and accounting activities and computer use. She is responsible for the compilation and interpretation of the annual Professional Opera Survey and administers the Consultation Program. She also assists in the preparation of the budget and a variety of special projects.

The *Project Director* for OPERA FOR THE 80s AND BEYOND is responsible for encouraging the OPERA America membership to take advantage of the opportunities the program offers to aid in their exploration of new directions in the contemporary opera-musical theater world. He has developed a network of artists, administrators, producers, critics, scholars and auxiliary organizations and fosters interaction between General Directors and creative teams by keeping them informed of their artistic plans and by arranging exploratory discussions. The Project Director and the Project Manager (see below) work closely with the Advisory Council and the OPERA FOR THE 80s AND BEYOND Committee.

The *Project Manager* of OPERA FOR THE 80s AND BEYOND has primary responsibility for insuring the assimilation of the program's philosophy into its administrative structure. She monitors the program's fiscal activity, processes applications for grants, evaluates project reports, and maintains the project's grant data base and artistic resource files. She is also the editor, researcher and principal writer of the bi-monthly OPERA FOR THE 80s AND BEYOND Newsletter and Information Memos.

The *Executive Development Officer* develops and executes the fund raising campaign for the programs and publications of OPERA America. She also assists the opera companies by providing consultancies in such areas as fund raising and board development. She furthers the exchange of successful fund raising ideas, disseminates information on funding policy changes, and encourages new sources of funding for the opera community.

The *Public Information Assistant/Systems Associate* assists the department director in carrying out the program's various projects. He serves as the associate editor of *Profile, Intercompany Announcements*, and various surveys, research reports and other publications, including press materials. Responsible for the development of computer systems and programs for OPERA America's office operations, he also assists the Administrative Director in administrative and accounting activities.

The *Assistant to the Education Director* holds responsibility for coordinating logistics for the Education Program's 504/Special Constituencies program, including Mini Awards, as well as for the various education task forces and working committees. She assists in both program planning and development, prepares the "Kids Create and Participate" newsletter and edits the Education and 504 sections of the *Intercompany Announcements*.

The *Assistant to the Executive Director* handles the administrative responsibilities of the office of the Executive Director. Responsible for coordinating the Annual Conference, board meetings and seminars, she also works with the Administrative Director on a variety of projects. She updates certain OPERA America publications and surveys, including the *Management Resource Volume*, the *Directory of Scenery, Costumes, and Musical Materials*, and the IATSE and AF of M surveys.

The *Administrative Secretary* provides general clerical support to the Development Department and the OPERA FOR THE 80s AND BEYOND project. She assists the Executive Development Officer in preparing both grant proposals and reports, and in monitoring deadlines to insure their timely submission. She helps the staff of OPERA FOR THE 80s AND BEYOND maintain the extensive files on artists, works and organizations required by the program's mission.

The *Secretary/Receptionist* serves as office receptionist and secretary to the staff. She is in charge of numerous office functions including ordering and inventory of supplies, and handling all incoming and outgoing mail. The first person to greet inquiries on the telephone, she directs requests from the membership and the public to the appropriate staff person.

PROGRAMS

OPERA America offers programs that assist managers and staff of opera companies in dealing with the day-to-day operations of their companies and that have long range impact on both the individual companies and the vitality of opera as a whole. Each of these activities is carried out by the staff with direction from the appropriate Committee.

THE ANNUAL CONFERENCE

Each year, usually during December or January, OPERA America's full membership meets for three to five days to address issues common to professional companies and to continue their cooperative efforts through committee meetings held during this assembly. The conference constitutes one of the most important management services provided by OPERA America, is a vital communications forum for the companies, and serves as a catalyst for the development of new programs and projects. Guest speakers with expertise in areas of the most immediate concern to opera companies are invited to address the membership and are available for private consultations with the delegates. The XVIII Annual Conference will be held January 29-31, 1988, in Houston, Texas.

SEMINAR PROGRAM

Since 1977, OPERA America has provided a series of seminars for the membership's staff and their trustees. Topics for these seminars are selected based on surveys of the needs of the membership. In the past several years there have been two seminars on fundraising and development, two seminars on education, one on labor/management relations, and in May of 1984, a seminar for trustees and opera managers entitled "Boards and Management: A Working Partnership." In August, 1984, seminars on Organizational and Financial Management were held in Santa Fe, followed by a Technical-Production Seminar in San Francisco in December. In the summer of 1986 a four-day seminar on Marketing and Public Relations was held in Santa Fe and another Technical-Production seminar was conducted in Seattle. A Fundraising and Development Seminar took place in July of 1987. In addition to seminars, OPERA America also provides half-day specialized workshops in conjunction with its annual conference. Recent workshops have included sessions on using support groups, development of creativity, computers (introductory and advanced), marketing, education, fundraising, advocacy, telemarketing, public relations, works for young and family audiences, personnel practices and rights, royalties and publishers. The Annual Conference to be held in January, 1988, in Houston, will include workshops on producing musical theater and on deferred giving.

PUBLIC INFORMATION

With rising production costs and diminishing grant monies from all sources, maximizing earned income through professional marketing techniques and audience development projects has become increasingly important to opera companies. Recognizing this, the Board of Directors of OPERA America established the Public Information Program with these major objectives: to promote opera as an exciting and accessible art form to all segments of society; to assist opera companies in developing new and expanding audiences and in becoming more effective in reaching various sectors of the public, to develop OPERA America as the spokesman and resource center for professional companies and for information on opera; to foster greater understanding and knowledge of the art form; and to develop a climate for more public and private support of opera.

These goals are being achieved through the use of a variety of communications channels, including publications, information services, and media publicity; through consultations with opera companies; through seminars and workshops; through the development of special projects; and through the encouragement of performance broadcast. The program provides OPERA America and its membership with a method for effectively disseminating information about the field to opera companies, the national and international media, funding agencies and foundations, business and political organizations, other arts organizations and a broad spectrum of performing arts audiences

throughout North America. Liaison with national organizations which affect the public perception of opera is an ongoing activity.

The program stays current with the growth and development of the opera field, providing information on world premiere productions, analyses of repertoire and performance trends; overviews of opera's fiscal health, its impact on the economy and other financial data, including funding sources; and studies of the growth of opera attendance and interpretation of statistical data. The program publishes a complete season schedule for all the professional opera companies in North America and can provide information on professional training programs, artists and productions upon request.

In addition, the program keeps opera managers abreast of developments in the performing arts world in such areas as management techniques, marketing, fundraising and federal funding.

A major component of the program is the provision of consultations by the Public Information Director on marketing, fundraising, public relations, board development and long range planning at no cost to the member opera companies. The opera company's only financial responsibility is travel and per diem costs for the Director. The Program Director has also been responsible for organizing and leading seminars and workshops on marketing, planning and public relations.

Under this program falls the editing and publishing of OPERA America's publications, which include both special publications for the use of the opera companies and general publications available to the public. New publications, reports and surveys are developed in response to the changing needs of the opera field.

In 1983, the Public Information Department published a significant new book entitled *Perspectives: Creating and Producing Contemporary Opera and Musical Theater,* consisting of fifteen specially commissioned monographs. The volume examines the forces that have deterred the development of a vital indigenous American opera, providing insights from professionals in opera and musical theater, critics, and academicians.

A new publication was issued by the department in 1986, a *Public Relations and Marketing Handbook,* designed especially for opera companies. The book, in notebook form, is expandable, and as new marketing and public relations ideas are developed, new chapters of the publication are distributed, allowing the handbook to remain current with this rapidly changing field, and relevant to the needs of opera companies.

EDUCATION

By using the intrinsic nature of opera—its diversity, its integration of several arts disciplines, and its powerful exploration of human conditions and emotions—opera companies are producing dynamic education programs. Programs that provide insights into how opera is written, directed and produced, into the artists who are responsible for its creation, into its very place in history, how the creative impulse of singers brings life to the score and libretto, and glimpses backstage that show how it reaches the stage teach the many facets of this rich art form. Programs that reach students in public schools, adults on lunch breaks, families in shopping centers, adults at senior citizen centers and people with disabilities in special settings manifest opera's vast outreach ability. At the core of all of this directed activity is the opera performance, the exemplar of quality music drama, literature, theater and dance integrated into a crowning achievement.

OPERA America's Education Program works with the companies, responding to their needs and bringing their individual efforts into a unified advocacy for these programs. Through the Education Program, opera companies share information, expertise and materials for educating present and future audiences. Task forces, comprised of leaders in opera education from the field are addressing the need for broad-based resource materials to place opera in school curricula, as well as issues present in selecting and commissioning repertoire to be performed for young and family audiences.

None of the work in these areas is done in isolation. Music and classroom educators, learning psychologists, and curriculum writers continue to work with the Materials Development Task Force as it progresses from the publication of

the opera company education resource guide, *WORKING IDEAS,* to the current work to write and publish a set of curriculum resource guides. OPERA America's partnership approach to opera education is further practiced at all levels: locally, between opera companies and schools; regionally, through newly initiated regional workshops and presentations; and nationally through the curriculum development project and a National Endowment for the Humanities funded institute on "Opera in the Humanities." This new Institute was offered in July, 1987, in cooperation with The Catholic University of America. Its participants were selected from opera companies and schools throughout the United States.

Past accomplishments have included the international distribution of *WORKING IDEAS: A Resource Guide for Developing Successful Opera Education Programs.* This publication has won critical acclaim from arts institutions and educators throughout the United States and Canada. Copies have been purchased by arts institutions in Great Britain, Australia and New Zealand, as well as copies sent by request to the U.S.S.R. It is serving as a model for folklife artists and the Association of Canadian Orchestras. The success of *WORKING IDEAS,* accompanied by the outstanding programs conducted by OPERA America's companies, has led to articles in many national publications. To complete the Materials Development Task Force's work, an official liaison has been established with the Music Educators National Conference (MENC). This liaison with music educators increases the influential network for developing and implementing these much needed curriculum resources for grades K-12.

In addition, Regional Workshops have been conducted at three locations in the United States. These workshops drew opera company staff members, teachers and arts council representatives from throughout the U.S.

During the past year, OPERA America has been responsible for presentations on opera education at the national meetings of Opera Guilds International, MENC, as well as other regional meetings. The program continues to publish an opera education newsletter, "Kids Create and Participate," to establish direct communication between the opera companies, schools and summer programs that involve young people in creating and/or performing opera. The newsletter also explores issues related to vocal and dramatic development of young people. To assist in broadening the audience for opera performances, the cooperative project with the United States Air Force Band to make opera part of its national Guest Artists Series has continued. This year's opera guest artist performed at Constitution Hall in Washington, DC, in a concert which was sign-language interpreted for people who are deaf. On the larger issue of total arts education, OPERA America has worked on the Ad Hoc Committee for Arts Education of the American Council on the Arts (ACA) to adopt resolutions supporting arts education throughout the United States. It will continue to work with this group as it forms and implements plans for action.

Through these combined efforts, these partnerships with schools and others interested in arts education, it has become clear that opera education does much to prepare future audiences and artists. It is also useful in many areas of formal education. Though greater than the sum of its parts, opera combines five discrete disciplines: music (vocal and instrumental), theater, literature, visual arts and dance, intensely exploring human values, traditions, behaviors and emotions. It provides a vehicle for learning about all arts disciplines. Equally important, it presents a study of the human condition. This directly relates opera to history, literature, and social studies. Building on these factors, the opera companies' programs carried out in direct liaison with educational institutions, and complemented by well researched and designed materials can assure the lasting effect of opera in education. OPERA America and the companies in its membership have taken the initiative to ensure the enjoyment, longevity and growth of opera throughout North America.

SPECIAL CONSTITUENCIES PROGRAM

For more than seven years OPERA America has taken a leadership role in informing and consulting with its companies on the 504 regulations on accessibility to people with disabilities

and senior citizens. An integral part of the OPERA America Education Program, this program has two distinct levels—national and local. At the national level, OPERA America's Education Director serves as a consultant to companies as they develop their own programs for citizens who are disabled and aging, and has established liaison with agencies representing these groups of people. An incentive program, called Mini Awards, channels funds directly to the companies to assist them in developing their own programs. The results of evaluation of these programs and reports from the recipients are published in *504 Programs That Work*, as a resource guide for other opera companies.

The local aspect of the Special Constituencies Program is operated through the individual companies comprising the membership of OPERA America, who present programs in their own communities, working with representatives from local groups of people with disabilities and senior citizens. It is at the local level that most achievements are demonstrated, with OPERA America serving as a facilitator for these local programs. In 1985, OPERA America received an honorary distinction award from the National Organization on Disability. It was one of only two arts organizations from the 15 honorees receiving awards from the Secretary of Health and Human Services, the Secretary of Housing and Urban Development, and Senator Robert Dole.

OPERA FOR THE 80s AND BEYOND

OPERA America has initiated a program designed to encourage the development of new opera-musical theater pieces. OPERA FOR THE 80s AND BEYOND was created in response to a conference on the creation and production of new works held in Detroit in 1983. It facilitates greater interaction between opera companies and contemporary artists by fostering new methods of operatic creation. The program is funded by the Rockefeller Foundation, the National Endowment for the Arts, The Pew Memorial Trust, and the William and Flora Hewlett Foundation.

The goal of the OPERA FOR THE 80s AND BEYOND program is to encourage the membership of OPERA America to broaden its perceptions of the entire contemporary opera/musical theater spectrum (including traditional opera, American musical theater, and alternative music-theater) in order to assist in the creation and production of a body of innovative and successful new opera/musical theater works. Its strategies include: providing information about new art in general and new opera/musical theater in particular; initiating the creation and development of new pieces in new ways; and encouraging opera companies to broaden their current roles in their communities by identifying and serving new audiences.

The staff of OPERA FOR THE 80s AND BEYOND uses an extensive resource system to keep opera companies informed of innovative trends in contemporary art, including new directions in opera, theatre, music, dance, performance art, and other forms of alternative opera/musical theater events. They coordinate meetings between opera companies and creative artists, and, working with a broadly-based Advisory Council, also administer the grant award process. The Advisory Council consists of a number of respected figures in the opera/musical theater world.

OPERA FOR THE 80s AND BEYOND is a two-part program. Phase One provides opera companies with the opportunity to apply for a series of pre-commissioning grants. "Exploration Fellowships" are travel grants that allow General Directors and senior staff of opera companies to increase their knowledge of contemporary art by funding on-site visits to see performances and exhibitions and/or to meet with artists. "Team Building Grants" encourage short residencies at the opera company by a team of creative artists to explore the possibility of collaborating on a new piece. "Development Grants" help cover the costs of nurturing a new piece up to the point where a work-in-progress reading may be presented. The administrative structure is designed so that the program and the granting process can be quickly responsive to new developments in the field.

This pre-commissioning first phase is followed by Phase Two, which helps fund the actual commissioning and production of a piece. It is a logical extension of the pre-commissioning process, and its financial resources are limited to projects initiated through Phase One.

This two-phase structure is designed to allow opera companies to more readily accept the risk associated with the development and production of new opera/musical theater works, and to explore alternative processes for commissioning and presenting them.

Opera companies will be urged to share information about their projects, and will be encouraged to join with other companies to co-commission and/or co-produce new pieces.

The first Phase Two Grants were awarded in 1986-87; the recipients were The Dallas Opera, Hidden Valley Opera Ensemble, Houston Grand Opera, and Kentucky Opera. More than half the membership of OPERA America has received at least one grant from the project, and interest in the project continues to grow.

CONSULTATIONS PROGRAM

As a part of the funding received from the National Endowment for the Arts, OPERA America is able to offer a consultancy assistance program to its companies. Companies may request financial assistance to enable a consultant to work with them on a variety of managerial or production concerns. This funding, although limited, often serves as a catalyst for other special funding or matching funds. In fiscal year 1987 the following companies participated in the program:

The Dallas Opera for Michael Bronson on television broadcast of opera.

Glimmerglass Opera for Michael Bronson on union negotiations.

Greater Miami Opera for Michael Bronson on broadcasting.

Madison Opera for Thomas Miller and Julie Richard on long range planning.

Michigan Opera Theatre for Margaret Genovese to evaluate its marketing department.

Opera Theatre of Saint Louis for George Heymont to present a seminar on career management for young singers.

Opera de Camara for Cheryl Zrnic to conduct an introductory workshop and advise on lesson plans for the development of a "kids create an opera" project.

The Pennsylvania Opera Theater for Anne desRosiers on development.

The Virginia Opera for Dr. Thomas Burns to facilitate a board retreat.

Whitewater Opera for Doug Kinzey on marketing.

In addition to the above, the staff of OPERA America is available on a limited basis in a consultancy capacity to assist any Member or Correspondent Company in solving their management problems. The areas in which OPERA America has expertise and experience include marketing and public relations, education, special constituency programs, general and office management, financial systems, fundraising, and board development. In 1987, the following companies utilized this aspect of the program:

Des Moines Metro Opera for Ellen Blassingham on marketing and public relations.

Fargo-Moorhead Civic Opera for Ann Sheridan Smith on fundraising and board development.

Glimmerglass Opera for Ellen Blassingham on marketing and public relations.

Michigan Opera Theatre for Ellen Blassingham on marketing and public relations.

Opera/Columbus for Ellen Blassingham on marketing and public relations.

Orlando Opera for Ellen Blassingham on marketing and public relations.

PUBLICATIONS

PUBLIC POLICY PROGRAM

OPERA America's membership is involved in organizing individual public policy programs, an ongoing effort since 1978. The membership's activities are meant to strengthen communication between the opera companies and elected officials who determine public policy. OPERA America maintains a close, cooperative relationship with the American Arts Alliance (AAA), which was formally organized in the fall of 1977. The AAA, an organization with lobbying status, is a consortium of the professional, nonprofit performing and visual arts institutions of the United States. Within the Alliance, seemingly disparate interests have united to exchange information and promote a national public policy on the arts that will increase public awareness of the role of the arts in American life. Orchestras, art museums, theaters, opera and dance companies pool their resources to advocate the importance of the arts to all public and private sources of financial investment and support. OPERA America provides statistical information and written testimony on behalf of the professional opera field for hearings and reports at the request of Congress. The Alliance keeps its membership of over 400 institutions aware of the most current legislation and policies affecting the arts. OPERA America participates in the AAA through its opera companies' representatives who serve as officers and board members.

INTERCOMPANY ANNOUNCEMENTS

This publication is a monthly report on Congress, the National Endowment for the Arts, and other affiliated organizations and agencies, presenting information on their meetings, hearings, plans and priorities. The report also provides general information that affects and influences opera including activities of the membership, new publications, conferences and seminars, media activities, research, management techniques, grant application deadlines, auditions, special events, and job bank listings, as well as performance schedules of the membership. One-year subscription: $37.50.

SCENERY, COSTUMES AND MUSICAL MATERIALS DIRECTORY

Now published biennially, the directory provides a listing of company-owned materials that are available for rental, along with commercial costume house information and company-recommended scenery construction studios, plus a listing of currently available title projections. $15.00

PROFESSIONAL OPERA SURVEY

This comparative financial and statistical survey of OPERA America Member and Correspondent Companies details their financial condition and is published annually for the membership. The survey provides a broad and historical perspective on the economic impact of the professional opera field, and is used to determine trends in attendance, production activity, earned income, expenses and sources of funding, while serving as a valuable management tool for the opera companies. This publication is only available to OPERA America companies.

MANAGEMENT RESOURCE VOLUME

This volume is produced biennially and contains reference information on national organizations and resources available to OPERA America members, including funding programs of the National Endowment for the Arts, Canada Council and OPERA America. It also contains a list of state and province arts agencies and a national press list. $10.00

PROFILE

This publication is produced annually and provides the most comprehensive view of the activities of the professional opera field available. $9.00

PERSPECTIVES: CREATING AND PRODUCING CONTEMPORARY OPERA AND MUSICAL THEATER

Published as a 135-page softbound volume, *Perspectives* contains a series of fifteen specially commissioned monographs which examine the forces that have deterred the development of a vital indigenous American opera, providing insights from professionals in opera and musical theater, critics and academicians. With the objective of providing fresh viewpoints and new approaches to the problems of developing an American repertoire, the book addresses such topics as the creative process involved in composing opera, the process of commissioning new works, the training of composers, the opera libretto, the role of the music critic, the differences between opera and musical theater, the marketing of new works, and financial aspects of producing new works. The book, which is believed to be the first to deal with this subject, was made possible through a grant from the Exxon Corporation. $9.00

WORKING IDEAS

This resource guide for developing successful education programs contains practical information, as well as training, documentation and survey forms to assist opera companies in their educational efforts. It focuses on the effective usage of opera companies' resources and the development of working partnerships with other institutions and organizations interested in education. Throughout this 300 + page book, which has examples of education programs currently being conducted by opera companies, an important statement is conveyed about the impact opera companies can have and are having on arts education in their own communities. The book is a product of the Education Program in cooperation with the Learning About Learning Educational Foundation and can be ordered from OPERA America. $30.50

504 PROGRAMS THAT WORK

This resource book, based on reports from recipients of OPERA America Mini Awards for special constituency programs, aims to assist opera companies in implementing programs to integrate people with disabilities and those in their senior years into opera company activities. Information on each project includes cost, number of constituents, cooperating agencies, implementation suggestions, sample evaluation forms, and a list of tapes and scripts for opera synopses available through the OPERA America resource center. $3.00

EDUCATIONAL RESOURCE MATERIALS

A listing of educational resource materials available from OPERA America Member and Correspondent Companies. The listing includes type of materials, suitability for particular age/grade levels, cost for the purchase of the material and its availability. $4.00

PUBLIC RELATIONS AND MARKETING HANDBOOK

In conjunction with OPERA America's 1986 Public Relations and Marketing Seminar, a handbook, designed especially for opera companies, but also useful to those working in other arts disciplines, was published and distributed to all seminar attendees. This handbook is now available to the public. Published as a large loose-leaf notebook, the handbook includes chapters on such subjects as public relations, dealing with the press, group sales, purchasing print and broadcast advertising, telemarketing management, marketing research, building volunteer support groups, marketing planning, developing older audiences, selected audience survey data, computer applications in marketing, working with advertising agencies, and subscriber benefits. In addition to specially-commissioned chapters, the book includes reprinted materials culled from some of the best arts marketing articles of the past several years. $20.00

SURVEY OF PROFESSIONAL TRAINING/APPRENTICE PROGRAMS

Descriptions of professional singers' training programs operated by opera companies in the U.S. and Canada are provided in this publication. Program length, salaries and compensation, audition process, and the kinds of musical, vocal, dramatic and business/professional training offered are included. It also contains brief descriptions of training programs offered by companies for coach/accompanists, conductors, stage directors, designers, and administrators. $5.00

CATALOG OF SPECIAL EVENT FUND RAISERS

Special Events organized by opera companies and opera guilds to raise money are in this publication. Included are descriptions of the event, approximate dates, person in charge, net and gross income, number of workers required, advance preparation required, and special problems involved in producing the event. $12.00

SPECIAL REPORTS AND SURVEYS

OPERA America regularly publishes special reports which are available only to its membership. These have included reports on labor contracts, a survey of opera touring throughout North America, surveys of guild and board activities, a report on ticket pricing, a survey of subscription campaigns, and a survey of live performance broadcasts.

1987-88 SEASON PERFORMANCE SCHEDULE

Productions and performance dates for the complete 1987-88 Season are listed for all OPERA America companies in North America. $4.00

OPERA FOR THE 80s AND BEYOND NEWSLETTER

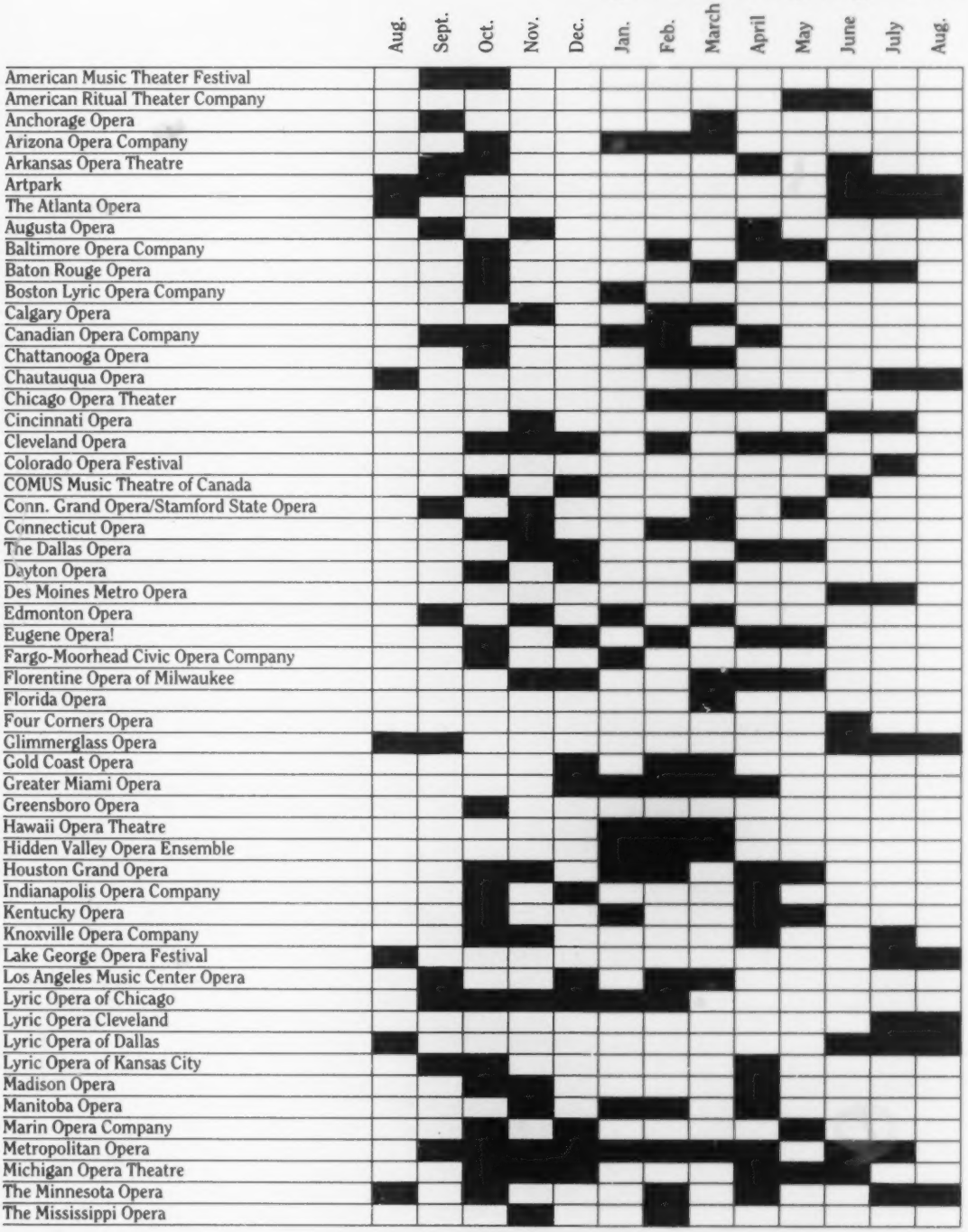
The bi-monthly OPERA FOR THE 80s AND BEYOND Newsletter profiles living creators of opera, musical theater, or alternative music theater, describes developing works, or reprints articles of special interest to OPERA America's membership. The Newsletter also features a calendar which lists performances of new works and other events of special significance. This publication is only available to OPERA America companies.

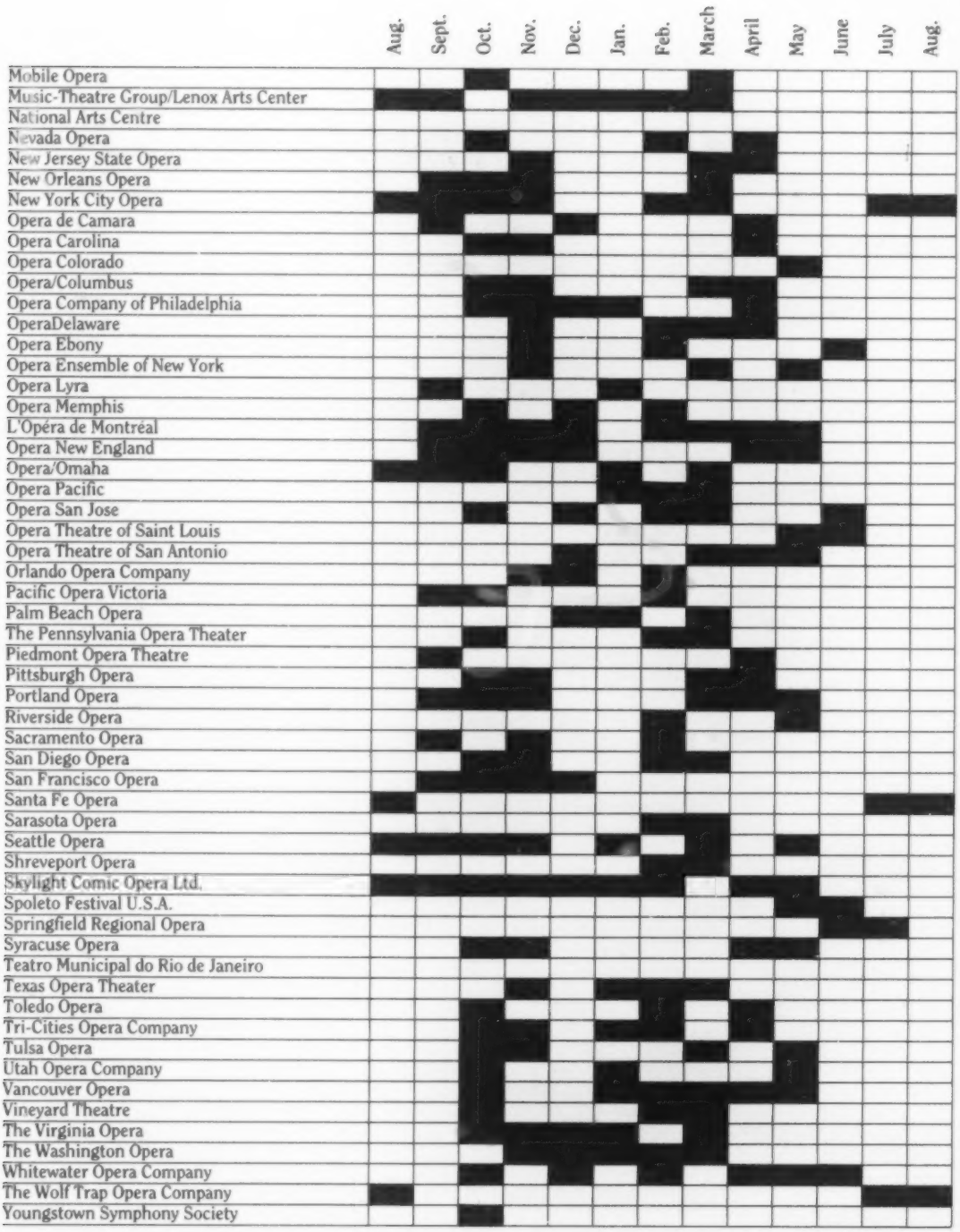
KIDS CREATE AND PARTICIPATE NEWSLETTER

This newsletter provides a network for opera companies, schools and other institutions that directly involve students in opera/music theater performance and in creating and producing new works. Each issue provides names and addresses of organizations working with students, describes the philosophy and operation of one of the organizations and provides insights on an aspect (vocal production, composing, etc.) of working with students. The newsletter is currently provided free of charge as a service of the Education Program though it may become necessary to begin to charge a minimal subscription fee.

PERFORMANCE SCHEDULES

OPERA AMERICA COMPANIES
August 1987 through August 1988

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Mobile Opera
Music-Theatre Group/Lenox Arts Center
National Arts Centre
Nevada Opera
New Jersey State Opera
New Orleans Opera
New York City Opera
Opera de Camara
Opera Carolina
Opera Colorado
Opera/Columbus
Opera Company of Philadelphia
OperaDelaware
Opera Ebony
Opera Ensemble of New York
Opera Lyra
Opera Memphis
L'Opéra de Montréal
Opera New England
Opera/Omaha
Opera Pacific
Opera San Jose
Opera Theatre of Saint Louis
Opera Theatre of San Antonio
Orlando Opera Company
Pacific Opera Victoria
Palm Beach Opera
The Pennsylvania Opera Theater
Piedmont Opera Theatre
Pittsburgh Opera
Portland Opera
Riverside Opera
Sacramento Opera
San Diego Opera
San Francisco Opera
Santa Fe Opera
Sarasota Opera
Seattle Opera
Shreveport Opera
Skylight Comic Opera Ltd.
Spoleto Festival U.S.A.
Springfield Regional Opera
Syracuse Opera
Teatro Municipal do Rio de Janeiro
Texas Opera Theater
Toledo Opera
Tri-Cities Opera Company
Tulsa Opera
Utah Opera Company
Vancouver Opera
Vineyard Theatre
The Virginia Opera
The Washington Opera
Whitewater Opera Company
The Wolf Trap Opera Company
Youngstown Symphony Society

THE STATE OF THE ART

Never before have there been so many opportunities to see opera in live performance on the North American continent. For despite the ups and downs of the economy, and gloomy prognostications about this so-called museum art form, opera continues to grow. With an opera company in virtually every major city, those new to the art form are being introduced to its glories via the fervor and fire of the live performance, surely the most powerful way of winning new converts to the operatic faith.

Many have tried to explain the excitement of opera, but all too often, mere words are incapable of evoking the essence of this most evanescent of experiences. Perhaps some of the fascination opera holds over the public has to do with risk-taking. Above all are the risks taken by the performing artist, alone and vulnerable on a vast stage, standing before a formidable public whose collective mind is saying, "Okay, convince me." It is not surprising that an artist's negotiation of the high notes in opera has often been compared to a circus high-wire act. And because a singer's instrument resides in his body, at all times vulnerable to stress, climate, and disease, he takes a bigger gamble in performance than probably any other performing artist. In fact, a singer takes a major risk just venturing into an operatic career, for competition is rigorous, jobs are limited and it takes years of costly training and experience before one becomes established in the field.

There is also the artistic risk engendered by the all-encompassing nature of the art form itself, a complex web of elements from all the arts disciplines, and often, in performance, a fusion of artists from different cultures. When this highly-combustible brew comes together on the stage, there is always the capacity for large-scale disaster. Fortunately for us all, triumphs are frequent and disasters are few, a testament to the discipline, prowess, energy, savoir-faire and mental agility of artists, technicians and administrators alike.

But beyond the risks assumed by the performing artists, there are the artistic and financial risks undertaken by general directors of opera companies. Can my company really do this piece successfully? Is our orchestra capable of handling this score? Will I be able to find the right combination of singers, designer, director and conductor to do justice to the work, an uncertainty magnified ten-fold when it comes to the premiering of a new work? Will our artistic concept work in this community? Looming more ominously than ever before are the financial risks. Can we raise enough money to produce this season at the artistic level we demand? Can we market this season effectively? Will this new or unusual repertoire scare off some of our subscribers, and, if so, can we use it to win over the hearts and minds of new audiences?

All who have come to love opera would seem to agree that the risks are worth taking, for seldom has an art form inspired the degree of devotion and fanaticism that have been the hallmarks of opera over its nearly four-century history.

But today, opera is much more than vocal and economic pyrotechnics. One of the most encouraging aspects of the development of opera on this continent is the growing concern for ensemble and theatrical values. Rarely do we encounter "instant opera" among the professional opera companies producing regularly across the country. Well-rehearsed productions with attractive, credible performers are more the norm today. Moreover, today's artists seem capable of performing in a greater diversity of repertoire than ever before. In fact, diversity is a word that epitomizes the professional opera field in North America today. Over the past decade, more opera companies have begun broader explorations of the rich variety which the opera and musical theater realm has to offer. This includes the production of new works, the presentation of chamber opera, operetta, and musicals, plus a new interest in alternative music theater. Many of these works demand a theatrical intimacy that in past decades was unattainable. Recently, however, there has been a proliferation of companies using smaller theaters in the course of their seasons, matching the repertoire to the appropriate facility. It may come as a surprise to many that in 1985-86, 36 companies in OPERA America's membership used theaters with capacities of 1,500 or less for all or part of their main season productions. Of these, 24 regularly performed in theaters of 1,000 seats or less, while several others presented selected repertoire in these houses.

The availability of smaller theaters has undoubtedly contributed to the diversity of reper-

toire cited above. Beyond this, the use of smaller theaters has had a tremendous impact on the career development and wider public acceptance of the young American singer, whose voice more appropriately belongs in a smaller acoustical space. Such companies as Opera Theatre of Saint Louis, Glimmerglass Opera, Des Moines Metro Opera, Tri-Cities Opera, The Washington Opera, Chicago Opera Theatre, The Pennsylvania Opera Theater, Lake George Opera Festival, Arkansas Opera Theatre, and Skylight Comic Opera, all of whom perform in smaller theaters all or part of the time, have provided outstanding opportunities for younger artists, while at the same time presenting opera productions with strong theatrical values. In many instances, these smaller-scale productions have helped to keep certain production costs down considerably, which has helped to balance the loss of income incurred by performing in a small-capacity house.

In keeping with this attention to theatrical values, there seems to be much more concern for the meaning to be found in the operatic repertoire, rather than simply settling for exciting vocal display amidst a spectacular physical setting. One of the most exciting innovations toward extracting meaning from opera has been the development of title projections. There is no doubt that this invention is here to stay, having won universal audience approval. Every year more companies are adopting the technique for part or all of their repertoire.

Presently, title projections are available from OPERA America companies for nearly 100 works, illuminating a broad range of repertoire, from baroque specialties such as *Alcina,* to the operas of *The Ring,* to such contemporary works as Argento's *Casanova*, Paulus' *The Postman Always Rings Twice*, and Davis' *X*. The ultimate effects of titles on audience development and their impact on the art form have yet to be determined, but most people in the field seem to view them as a very positive innovation. Very likely, title projections will play an increasingly important role in the popularization of the more difficult or obscure works, and encourage the resurrection of important but rarely performed works of the past.

If the performing arts are to flourish in the future, education will be a critical factor, and renewed calls for greater emphasis on arts education are resounding across the country. As Secretary of Education William J. Bennett has so aptly put it, "The arts are an essential element of education, just like reading, writing and aritimetic . . . [they] are keys that unlock profound human understanding and accomplishment." Learning about the arts and acquiring artistic skills are not the only goals of this increased national advocacy of arts education. As Secretary Bennett has also said, "Not only do the arts contain an important part of what it means to be human, the arts also give coherence, depth and resonance to other academic subjects."

Because opera combines all the arts disciplines and has played a significant role in intellectual history, it provides a potent educational tool for learning in both the arts and humanities. Opera also provides a rich medium for the development of creative and collaborative skills in composition, writing, directing and performing, as has been proven in the several programs around the country in which students create, produce and perform their own original operas. OPERA America has made a major commitment to opera education through its Education Program, now in its seventh year, which encourages the continued development of education programs by opera companies and brings their individual efforts into a united advocacy for education in and through opera. A major new initiative of this program is the development of Opera Education Curriculum Resource Guides, scheduled for publication in the spring of 1988. It is only through rigorous education programs which reach students at an early age that we can foster the continued expansion of discerning and committed audiences. It is these audiences who will ensure that a dynamic artistic growth of the art form can proceed through the decades to come.

To produce great opera, one must be a master of the art of collaboration, for opera is a truly collaborative art form. Today, more than ever before, there is an atmosphere of collaboration as opera companies share their expertise with one another. In 1987, this expertise is just as likely to be in marketing, education, computer technology, or negotiation techniques as in scouting for vocal talent or creating artistic teams for new productions. With increasing frequency, collaborative projects now include organizations which, as a rule, do not regularly

produce opera. For example, Houston Grand Opera has commissioned the world premiere of *Nixon in China* with the Brooklyn Academy of Music and the Kennedy Center. This collaboration extends even beyond the boundaries of the United States to the Netherlands Opera, which will also produce the work. Kentucky Opera's world premiere production of *The Fall of the House of Usher* is being produced in collaboration with one of America's most highly esteemed regional theaters, the American Repertory Theater in Cambridge. (Both of these works have received significant support from OPERA America's OPERA FOR THE 80s AND BEYOND program.)

The past six years, with government funding retrenchments, changes in tax laws, declining postal subsidies, and other hazards to our stability, have brought unprecedented challenges to performing arts institutions. Perhaps the greatest challenges have been met by opera companies, whose art form is inherently the most complex and expensive to produce. It is encouraging to report that most opera companies have survived the 80s thus far, and indeed, the decade has given birth to a number of new companies.

Nevertheless, while last year the opera field became a quarter of a billion dollar industry, the latest statistics show a general slowdown in the rate of growth (see tables on page 34), as companies try to contain expenses. Further evidence of this slowdown can be seen in a comparison of company budgets for 1985-86, as compared to 1986-87. Of OPERA America members whose figures for both of these years were available, 30 had budgeted decreases for 1986-87, which accounted for nearly 38% of these companies. A five-year comparison of production activity, looking at a sample group for whom we have information from 1983-84 through the upcoming 1987-88 season, shows that only 14 companies increased the number of productions during the period, while 31 remained the same, and 21 companies actually decreased their number of productions.

Of continued concern is the number of companies which have ended the 1986 Fiscal Year with a deficit. 45 companies had deficits, representing 54% of the companies in OPERA America's survey universe, and the total aggregate deficit for the field was over $2,900,000, a major change from the previous year, when there was a small aggregate surplus. Carrying such losses over time can have a profound and long-term impact on repertoire decisions for several years, with a tendency toward more conservative programming, fewer new productions, and a reduction in the number of productions or performances in a season.

While we are seeing evidence of an economic and production slowdown, there is some cause for rejoicing. During the current 1987-88 season, no less than 16 works will be given their world premieres by OPERA America companies. This stands in vivid contrast to the 1986-87 season, when there were only 2 world premieres. It should be pointed out, however, that 5 of these premieres are to be given by companies new to the OPERA America membership, many of them well-known for their adventurous repertory. Nonetheless, the remaining 11 premieres seem to mark an upswing and a renewal of optimism in the field, and may be the first fruits of the OPERA FOR THE 80s AND BEYOND program. They could also mark the maturation of the field. As our opera companies and their audiences reach maturity, there is a growing appetite for works beyond the tried and true, bread and butter repertory staples such as *Boheme, Butterfly,* and *Barber.* Many of the companies founded in the 60s and 70s have reached this level and are confronting the realization that the art form and its audiences now demand more of them. Perhaps next year's intense schedule of premieres reflects this awareness.

Some of the brightest news in the opera field radiates from the Los Angeles area, where two new major opera companies, within fifty miles of each other, have sprung forth seemingly full-blown. Capitalizing on the pent-up thirst for opera in the region, these two companies each enjoyed astounding box office success during their first season (1986-87). Los Angeles Music Center Opera, with one season under its belt, has announced a budget for next season of over $10 million, which will make it the nation's fifth largest company in terms of budget. Its initial season of five operas brought in an audience of over 55,000. Opera Pacific, in Orange County, presented a three-opera inaugural season drawing an audience of over 68,000,

(continued on page 80)

PROFESSIONAL OPERA SURVEY

PERFORMANCE ACTIVITY: 1985–86

THE SURVEY UNIVERSE

Total Attendance	6,151,000
Subscribers	366,000
Main Season/Festival Performances	2,054
Main Season/Festival Productions	415
Total Performances & Presentations of all kinds	7,473

OVERALL ATTENDANCE

The grand total for attendance at all opera events presented by the professional companies in North America in 1985-86 was approximately 6,151,000. This overall figure includes actual attendance at paid performances plus estimated attendance at free performances and other events sponsored by opera companies, such as lecture-demonstrations and open dress rehearsals.

MAIN SEASON AND FESTIVAL ATTENDANCE

Total attendance at main season and festival performances that were fully-staged with orchestra, for all companies reporting data reached 3,379,141, an increase of approximately 3.8% over the previous year. This increase is due to actual audience increases achieved by some companies, and also to the expansion of OPERA America's attendance survey universe through the addition of several companies to the membership roster. A company-by-company comparison of paid attendance in 1984-85 and 1985-86 shows that for those reporting this data, 31 companies experienced attendance gains while 43 had attendance decreases.

EDUCATION ACTIVITIES

Education programs for people of all ages form an increasingly important part of an opera company's regular activity. The most recent education survey revealed that 93 companies have education programs, which was 89% of the OPERA America membership at that time. Each year special programs and performances which have an educational focus number in the thousands. These programs consist of both in-house programs, which are presented in the main theater or opera house, and outreach programs, in which companies bring programs to schools, senior citizen centers, the workplace and other institutions such as libraries and hospitals. The largest portion of this annual audience is students in kindergarten through 12th grade.

SUBSCRIPTIONS

In 1985-86, more than 366,000 people subscribed to opera in the U.S. and Canada. The average rate of subscription for the 71 companies who provided subscription data was 51%. The 77 companies who provided general attendance data played to an average of 83% of total capacity for the year.

TICKET PRICES

71 American opera companies submitted data on their 1985-86 ticket prices. Top prices for an orchestra seat ranged from a high of $75 at the Metropolitan Opera down to $10. The average price of an orchestra seat among these reporting companies was $31.65, a 5% increase over the previous year. 41% of the American companies who reported had tickets available in the $5 to $8 range for main season performances. 69% of the companies offered tickets for $10 or less.

TOUR AUDIENCES

The total audience for touring of all kinds reached 943,056 in 1985-86. Eighteen companies toured productions with orchestra, a decrease of 3 companies from the previous year. Altogether, a total of 37 companies presented some form of touring performance, a decrease of 6 companies from the previous year.

EMPLOYMENT AND VOLUNTEERISM

Professional opera companies currently employ a total of 24,732 full and part-time employees. During the 1985-86 season, opera companies utilized the talents and services of approximately 15,000 volunteers. A total of approximately 436,900 hours of service were donated by all opera company volunteers during the 1985-86 season.

REPERTOIRE AND PERFORMANCES

- During the 1985-86 season, OPERA America companies presented a total of 2,054 performances fully-staged with orchestra during their main seasons and opera festivals.
- Companies presented a total of 167 different works from the opera/musical theater repertoire performed fully-staged with orchestra during main seasons and festivals.
- There were a total of 415 different productions of opera/musical theater given by these companies on their main stage.
- The most frequently produced works in 1985-86 were, in descending order:

  La Boheme (18 productions)
  Faust (13)
  I Pagliacci (12)
  Madama Butterfly (11)
  Aida (10)
  Lucia di Lammermoor (10)
  Tosca (10)
  The Barber of Seville (9)
  La Traviata (9)
  Carmen (8)
  Cavalleria Rusticana (8)
  Die Fledermaus (8)
  Un Ballo in Maschera (7)
  Falstaff (7)
  The Magic Flute (7)
  The Marriage of Figaro (7)
  The Merry Widow (7)

- Moving into the ranks of the more frequently produced repertoire in 1985-86 were such works as *Un Ballo in Maschera* with 7 productions as compared to 3 the previous year; *Falstaff* with 7 productions as compared to 2; *The Pearl Fishers*, with 5 productions as compared to 2; and *La Voix Humaine*, which was given 3 productions, but had none during the previous two seasons.
- In terms of number of performances of opera, *Carmen* stood at the top of the list with 65 performances, followed by *La Boheme*, with 62; in third place, *Die Fledermaus*, with 59, then *I Pagliacci* with 56, and *Madama Butterfly* with 55.
- Musicals receiving the most performances by companies in the OPERA America membership were *Brigadoon* (37), *Tintypes* (29), *The King and I* (25), *Man of La Mancha* (23) and *West Side Story* (21). With the exception of *Man of La Mancha*, which was produced by three companies, the other four musicals each had single productions which were given a long run of performances.
- 28 companies produced musicals or operettas during the course of the 1985-86 season.

WORLD PREMIERES

World premieres presented during the 1985-86 season by OPERA America companies were:

As Long as a Child Remembers by Raymond Pannell, presented by Arkansas Opera Theatre;

Chinchilla by Myron Fink, with a libretto by Donald Moreland, presented by Tri-Cities Opera;

The Tempest by Lee Hoiby, with a libretto by Mark Shulgasser, presented by Des Moines Metro Opera;

The Three Sisters by Thomas Pasatieri, with a libretto by Kenward Elmslie, presented by Opera/Columbus.

The total of 4 world premiere productions marks a decline from the previous year's total of 11.

AMERICAN PREMIERES

The King Goes Forth to France by Finnish composer Aulis Sallinen, with a libretto by Paavo Haavikko, presented by Santa Fe Opera;

A Voyage to Rheims by Rossini, presented by Opera Theatre of Saint Louis;

Where the Wild Things Are & Higglety, Pigglety, Pop! by Oliver Knussen and Maurice Sendak, presented in a double bill by The Minnesota Opera.

FISCAL ACTIVITY

SURVEY UNIVERSE

Eighty-four companies responded to our 1985-86 Professional Opera Survey. Because a few companies such as festivals are unable to separate certain opera expenses from overall activities, the total universe of companies for the financial analysis in this introductory section represents 81% of the FY 1985-86 OPERA America membership.

The budgets of the actively producing companies in the survey universe range from $62,000 to $79,300,000.

The operating income for the universe in the 1985-86 season totalled more than $249 million, an increase of 6%. The opera field's aggregate expenses surpassed the quarter of a billion dollar level as total operating expenses increased over the previous year at a faster rate than did income, 7%, to $252 million. This more rapid growth of expenses over income resulted in an aggregate deficit for the field in the amount of $2,900,000.

This survey data covers the period September, 1985, through August, 1986, and includes opera companies whose fiscal years ended during that time period.

SURVEY UNIVERSE: FINANCIAL SUMMARY
(84 COMPANIES)

INCOME		% Total Income
Earned	$136,806,487	54.8
Private Support	91,413,989	36.6
Public Support	21,446,074	8.6
	$249,666,550	
EXPENSES		% Total Expenses
Personnel	$160,865,259	63.7
Non-personnel	91,764,804	36.3
	$252,630,063	
AGGREGATE DEFICIT	$ (2,963,513)	

In 1985-86, 64% of all opera company expenses went toward personnel, indicating the labor-intensive nature of the field. This percentage has risen from a steady four-year level of 62%.

Using the aggregate deficit figure alone as an assessment of the fiscal problems of the opera field can be misleading, because surpluses of healthy companies cancel out the deficits of other companies in the aggregate figures. A more indicative measurement of the overall condition of the field is the total losses of all the companies posting deficits.

45 companies sustained losses for the 1985-86 fiscal year, representing 54% of the total number of companies included in the survey, the same percentage as the previous year. Those 45 companies had total losses of $5,700,000 compared to last year's $7,200,000.

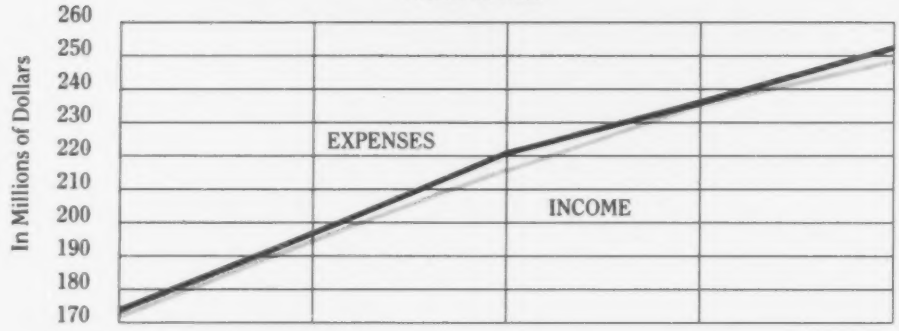
Opera Companies Ending Year With Operating Loss

Season	No. companies	Percent of Survey Respondents
1981-82	31	41
1982-83	34	45
1983-84	43	52
1984-85	48	54
1985-86	45	54

INCOME AND EXPENSE COMPARISON
1984-85 and 1985-86 UNIVERSE (84 COMPANIES)

	1984-85	1985-86	% Change
Combined Operating Income	$235,761,319	$249,666,550	+ 5.9
Combined Operating Expenses	235,718,522	252,630,063	+ 7.2
Aggregate Surplus/(Deficit) with Metropolitan Opera	42,797	(2,963,513)	--
Aggregate Surplus/(Deficit) without Metropolitan Opera	1,917,797	(1,242,746)	--

COMPARISON OF INCOME AND EXPENSES 1982-1986



	1981-82	1982-83	1983-84	1984-85	1985-86
Income	172.9	195.5	214.1	235.8	249.7
Expenses	174.7	197.2	220.4	235.8	252.6

SOURCES OF INCOME ALL U.S. COMPANIES IN SURVEY UNIVERSE

In thousand $	1984-85	1985-86	% Change
Earned	119,024	126,326	+ 6.1
Individuals	34,091	36,686	+ 7.6
Foundations	12,700	12,172	− 4.2
Corporations	12,808	13,577	+ 6.0
State/Local	9,078	9,423	+ 3.8
Federal	5,943*	4,956	− 16.6*
Other	22,842	24,773	+ 8.5
TOTAL	216,486*	227,913	+ 5.3*

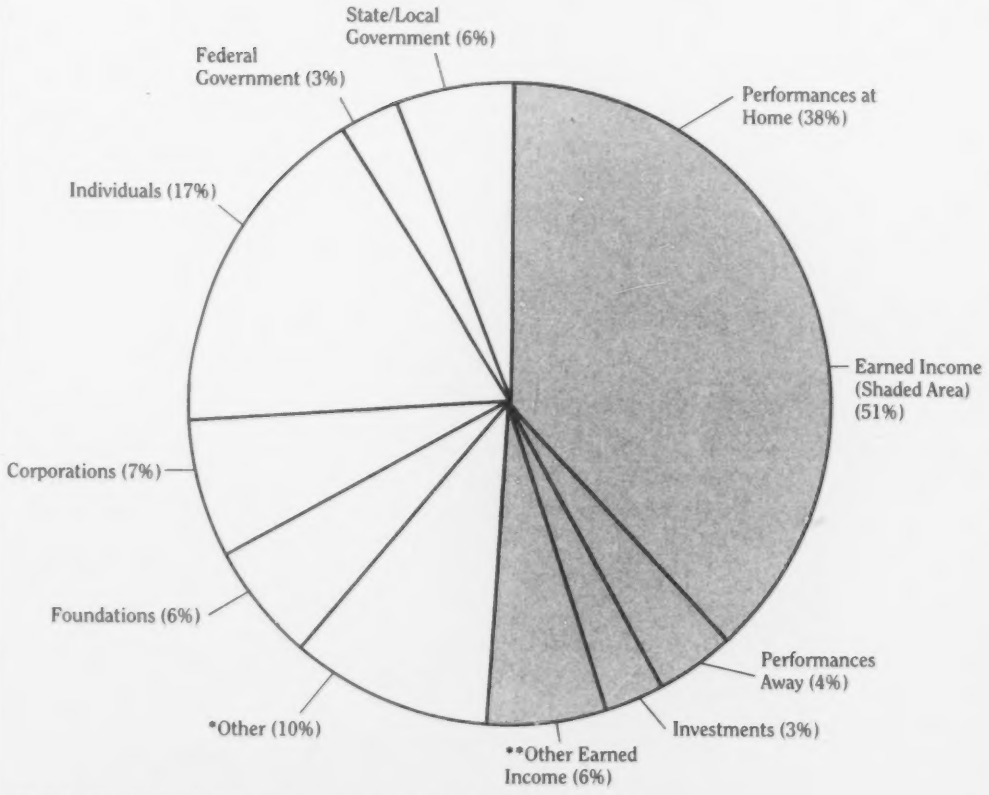
*Includes $700,000 NEA Challenge Grant monies included in operating income of one company, which was granted for the purpose of eliminating an accumulated deficit. Challenge grants are more often taken into non-operating accounts such as endowment funds. By excluding this one grant, the rate of change for Federal sources drops to − 5.4%, and the overall total change increases to 5.6%.

SOURCES OF INCOME ALL U.S. COMPANIES IN SURVEY UNIVERSE

- In actual dollars, individual giving to all U.S. companies including the Met increased by $2,595,000, an increase of 8%, the same rate of increase as the previous year.
- In actual dollars, corporate donations increased by $769,000, a 6% increase.
- In actual dollars, foundation giving declined $528,000, a 4% decrease, a significant drop.
- In actual dollars, state and local government sources of income increased by only $345,000, a 4% increase, for all U.S. companies.
- Federal government sources of income dropped 5%, excluding the effect of a $700,000 Challenge Grant included in the 1984-85 figures.
- For all U.S. companies in the survey universe, funding taken into companies' operating income from the National Endowment for the Arts declined 20% from $5.6 million in 1984-85 to $4.5 million in 1985-86.
- As a percentage of total income for U.S. companies including the Met, Arts Endowment support dropped from 2.6% to 2.0%.

SURVEY UNIVERSE (84 COMPANIES)
SOURCES OF INCOME
1985–86

All U.S. Companies excluding Metropolitan Opera



*Includes support from United Arts Funds, guild fund-raising activities and donated in-kind services.

**Includes gift shop sales, rental of sets and costumes, program advertising and concession income.

SOURCES OF INCOME 1985–86: PERCENTAGE OF TOTAL INCOME

	Earned	Indiv.	Corp.	Found.	State/Prov. & Local	Fed.	Other
U.S. companies above $350,000 excluding Metropolitan Opera	51	17	7	6	5	3	11
Metropolitan Opera	64	14	4	4	1	1	12
U.S. Companies below $350,000	46	22	6	4	8	2	12
All U.S. companies excluding Metropolitan Opera	**51**	**17**	**7**	**6**	**6**	**3**	**10**
All U.S. companies including Metropolitan Opera	55	16	6	5	4	2	12
Canadian companies	48	6	6	2	20	12	6

SOURCES OF INCOME

- **Earned income** as a percent of total income increased from 49% in 1984-85 to 51% in 1985-86 for all U.S. companies excluding the Metropolitan Opera.
- Looking at this same group of all U.S. companies excluding the Met, **individual** contributions continued to be the largest component of unearned income. The share of income represented by individual giving increased by 1 percentage point, from 16% to 17% of total income, a reversal of the downward tendency of the previous year.
- **Corporate** donations moved up to second place as a contributor of unearned income, representing 7% of total income during the 1985-86 season.
- **Foundations** dropped to third place as a source of unearned income, to 6% of total income.
- **State and local** government sources reverted to 1984 levels, at 6% of total income, down from 8% the previous year.
- Total overall funding from all **Federal** government sources for U.S. companies excluding the Met maintained the same proportions as the last three years, at 3% of total income.
- Support income raised through United Arts Funds, guild activities and fund-raising benefits, and from in-kind donated services, continued to play a major role in balancing budgets, totalling 10% of all revenues, up from 9% last year.

NEA FUNDING: All OPERA America Companies in U.S.*

The following statistics are taken from the National Endowment for the Arts Annual Report.

	81-82	82-83	83-84	84-85	85-86
PROGRAM GRANTS	4,342,400	4,281,350	4,450,200	4,763,500	4,535,760
Percent Change	+6.3	−6.0	+6.2	+7.0	−5.0
CHALLENGE/ ADVANCEMENT GRANTS	950,000	275,000	2,747,900	2,550,000	1,150,000

*includes grants to some organizations, such as festivals, not included in survey universe.

ENDOWMENTS

- At the end of the 1985-86 fiscal year, thirteen American companies had endowments of $500,000 or more, an increase of two companies over the previous year.
- Of these more substantial endowment funds, only two companies had endowments of more than $5 million; 2 companies had endowments between $2 million and $3 million; and 3 companies had endowments between $1 and $2 million. The remaining six larger endowments were between $500,000 and $1 million in size.
- While it is primarily the larger companies who have raised the most substantial endowments, there are now 13 companies of various sizes with endowments ranging in size from $100,000 to $500,000.
- There are an additional 10 American companies who have started to build an endowment. At the present time, these endowments are very small and do not contribute in any significant way to the companies' earned income level.
- Two Canadian companies have endowments.

CANADIAN COMPANIES

Five Canadian companies are included in the 1985-86 survey universe, the same number as in 1984-85. Total income for this group was $21,800,000, an increase of 13% over the previous year's level of $19,300,000. For the companies surveyed, expenses increased at a rate of 17%, rising from $19,300,000 to $22,500,000.

In the aggregate, the Canadian companies ende the year with a total deficit of $800,000, with th of the five companies reporting losses totalling more than $1 million. Last year, two of the companies experienced deficits, with an aggregate deficit for the group of only $700.

Earned income remained level as a component of revenues, at 48% in 1984-85 and 1985-86. Contributions and grants, therefore, made up 52% of total revenues.

The total amount of government grant allocations for the five Canadian companies was $7,030,300, with $2,401,500 coming from the Canada Council. By comparison, total government allocations for the companies in 1984-85 were $6,446,500, with the Canada Council providing $1,748,800.

	$ thousands	% total income
EARNED INCOME		
Performances at home	9,055	41.5
Performances away	98	.5
Broadcast & recording	220	1.0
Investments, endowments & bank interest	545	2.5
Other	562	2.6
Total	10,480	48.1
PRIVATE SUPPORT		
Individuals	1,344	6.2
Corporations	1,260	5.8
Foundations	371	1.7
Guilds	174	.8
Other	1,094	5.1
Total	4,243	19.6
PUBLIC SUPPORT		
Provincial & local	4,335	19.9
Federal	2,695	12.4
Total	7,030	32.3

SURVEY SAMPLE GROUP*

OPERA America has selected forty-seven American opera companies for whom detailed financial data is available for five consecutive years to serve as its survey sample group. By examining the fiscal activity of an exactly identical group, we have been able to make year-to-year comparisons as well as analyze trends in the field over a five-year period.

In 1985-86, the sample group ranged in budget size from $109,200 to $79,303,000. Based on our present membership, the sample group represents 43% of the total number of OPERA America companies and 85% of the total industry dollars, as reported by the survey universe.

SAMPLE GROUP (47 COMPANIES) INCOME, EXPENSES AND SURPLUS/(DEFICIT)

In Million $	81-82	82-83	83-84	84-85	85-86
Income	156.5	173.2	187.5	199.2	213.4
Expenses	158.9	174.1	193.4	199.4	215.3
Surplus/(Deficit)	(2.4)	(.9)	(5.9)	(.2)	(1.9)

*See page 34.

- Total income for the sample group is increasing at a decreasing rate, rising only 6% from the level of the previous year, less than the compound growth rate of 8% for the five-year period 1982-1986.

- Total expenses for 1985-86 increased 7%, as compared to the previous year's expense increase of 3%, and to the compound growth rate for expenses of 8% over the past five years. These figures indicate that in the past year there has been a continued slowdown in the economic growth of the opera field in terms of both operating expense budgets and revenues. After a one-year trend reversal, expenses are once again outpacing income in growth rates.

- The sample group has experienced an aggregate deficit position for each year of this 5-year study, back to 1982. The number of companies ending the year with a loss has significantly increased from five years ago, when 13 companies in the group (28% of the total) had losses. At the completion of the 1986 season, 27 organizations (57% of the total) reported expenses in excess of revenues, more than double the number of companies in 1982.

SAMPLE GROUP (47 COMPANIES) SOURCES OF INCOME

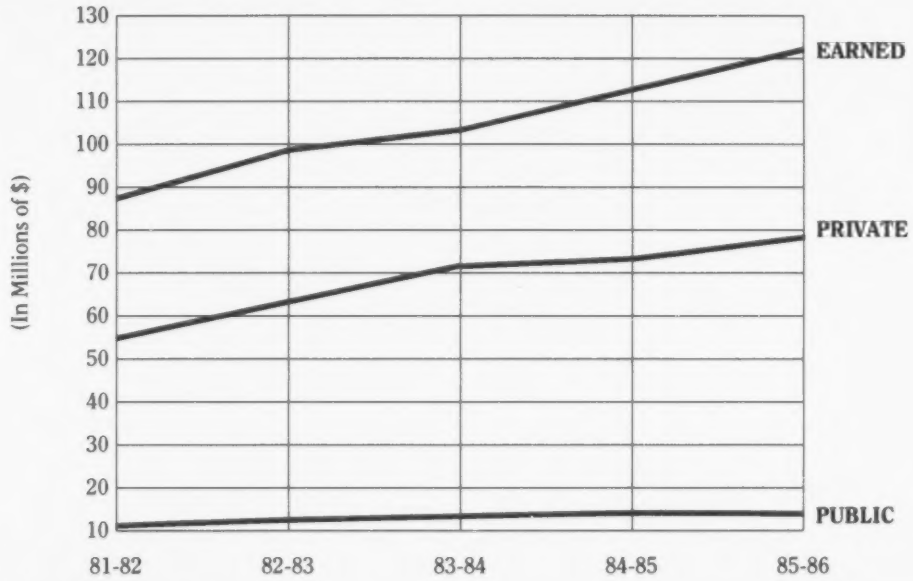
In Million $	81-82	82-83	83-84	84-85	85-86
Earned income	88.6	99.3	103.2	112.0	120.2
Private support	56.8	62.0	71.5	73.2	79.9
Public support	10.8	12.2	12.7	14.0	13.3
Total	156.2	173.5	187.4	199.2	213.4
As Percentage of Total Income					
Earned Income	57	57	55	56	56
Private support	36	36	38	37	37
Public support	7	7	7	7	7

Each year, opera companies are increasingly dependent upon earned income, contributions from private sources and special revenue-generating projects and events to meet growing expenses. Government funding from federal, state and local sources has remained flat at 7% since 1982 as a percentage of total income for this sample group. Earned income, while generally trending upward through 1983, has remained at the same level, 56% of all income, for the last two years. Private contributions likewise have remained level at 37% of total income.

***SAMPLE GROUP: 47 COMPANIES**
1982–86

Anchorage Opera, Arizona Opera, Arkansas Opera Theatre, Baltimore Opera Company, Chicago Opera Theater, Cincinnati Opera, Cleveland Opera, Colorado Opera Festival, Connecticut Opera, The Dallas Opera, Florentine Opera of Milwaukee, Glimmerglass Opera, Greater Miami Opera, Houston Grand Opera, Kentucky Opera, Lake George Opera Festival, Lyric Opera of Chicago, Lyric Opera of Kansas City, Metropolitan Opera, Michigan Opera Theatre, The Minnesota Opera, The Mississippi Opera, Mobile Opera, Nevada Opera, New Jersey State Opera, New Orleans Opera, New York City Opera, Opera Carolina, Opera Company of Philadelphia, Opera Memphis, Opera/Omaha, Opera Theatre of Saint Louis, The Pennsylvania Opera Theater, Pittsburgh Opera, Portland Opera, San Diego Opera, San Francisco Opera, Santa Fe Opera, Seattle Opera, Shreveport Opera, Stamford State Opera, Syracuse Opera, Tri-Cities Opera, Tulsa Opera, Utah Opera, The Virginia Opera, The Washington Opera.

SAMPLE GROUP (47 COMPANIES) 1982-1986 Sources of Income



EARNED INCOME

Earned income increased 7% from $112 million in 1985 to $120.2 million in 1986 and remained 56% of total income. This rate of growth continues to be less than the compound growth rate of 8% for the five-year period.

Over the five-year period, revenues from performances in the home metropolitan area have been the predominant source of income for the companies and have remained steady at 41% of total income for the past two years. Earned income from investments, endowments and bank interest grew at the highest rate of any category, increasing 24% over the previous year, while ticket income from performances in the home metropolitan area increased only 5% from 1984-85.

SAMPLE GROUP (47 COMPANIES) EARNED INCOME

In Million $	81-82	82-83	83-84	84-85	85-86
Performances at home	62.7	69.7	72.3	82.4	86.7
Performances away	7.5	9.0	7.3	8.0	8.3
Broadcast. & rec.	5.1	6.6	7.3	5.8	6.2
Investments, endowments & bank interest	7.0	6.4	6.0	7.0	8.7
Other	6.3	7.6	10.3	8.8	10.3
Total	88.6	99.3	103.2	112.0	120.2
As Percentage of Total Income					
Performances at home	40	40	39	41	41
Performances away	5	5	4	4	4
Broadcasting & rec.	3	4	4	3	3
Investments, endowments & bank interest	4	4	3	4	4
Other	5	4	5	4	4
TOTAL	57	57	55	56	56

SAMPLE GROUP (47 COMPANIES) PRIVATE SUPPORT INCOME

In Million $	81-82	82-83	83-84	84-85	85-86
Individuals	23.7	23.6	30.4	30.7	34.4
Foundations	9.4	11.2	10.9	11.6	11.2
Corporations	7.6	8.8	9.8	11.9	12.6
Guilds	3.7	6.3	5.2	6.4	6.4
Other	12.4	12.1	15.2	12.6	15.3
Total	56.8	62.0	71.5	73.2	79.9
As Percentage of Total Income					
Individuals	15	14	16	15	16
Foundations	6	6	6	6	5
Corporations	5	5	5	6	6
Guilds	2	4	3	3	3
Other	8	7	8	6	7
TOTAL	36	36	38	36	37

From 1985 to 1986, revenues from private sources increased 9%, from $73.2 million to $79.9 million. This was an improvement over the 2% increase experienced the year before. The 5-year compound growth rate has been 9%. The largest increase in the past year was from individuals, which climbed 12%. Corporate contributions increased 6%, while foundations actually declined 3% year to year. Other sources of support, such as revenue-generating projects, rose 22%.

Individual donations continue to maintain first place as a source of private giving, representing 16% of total income for the sample group. Income from corporations (6%) and guilds (3%) are both holding steady as a percentage of total income, while foundations declined from 6% to 5%.

In dollars, corporations have displayed the fastest growth, with a compound growth rate of 13%, individuals have been second at 10%, and contributions from foundations have increased at a rate of 4%, compounded over the five years.

SAMPLE GROUP (47 COMPANIES) PUBLIC SUPPORT INCOME

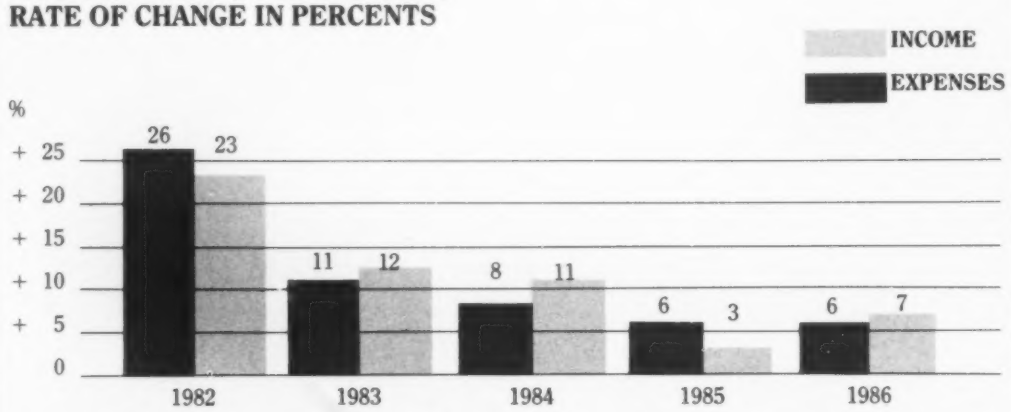
In Million $	81-82	82-83	83-84	84-85	85-86
State & local	7.0	7.5	7.8	8.2	8.7
Federal	3.8	4.5	4.9	5.6	4.6
Other	--	.2	--	.2	--
Total	10.8	12.2	12.7	14.0	13.3
As Percentage of Total Income					
State & local	4	4	4	4	4
Federal	3	2	3	3	2
Other	--	1	--	--	1
Total	7	7	7	7	7

SAMPLE GROUP (47 COMPANIES) PUBLIC SUPPORT INCOME

For the fifth consecutive year, income from the public sector remained at 7% of total income for the sample group. However, the amount of dollars actually decreased from 1985 to 1986, from $14 million to $13.3 million. (By excluding the effect of a $700,000 Challenge Grant to one company in 1985, government support remained level.) Support from the federal government accounted for only 2% of total income and state and local support remained flat at 4% of total income.

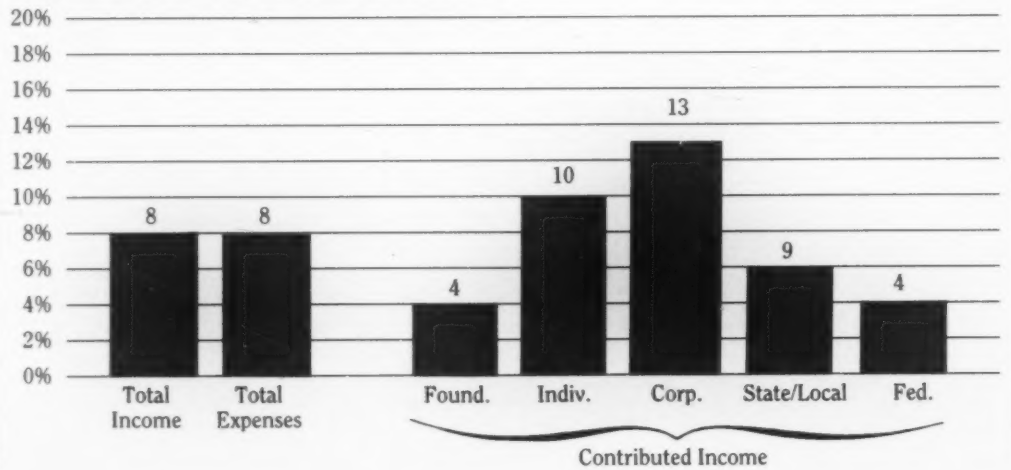
Looking at compound growth rates for public support, state and local contributions have increased 6% over the five-year period for the sample group, and Federal support only 4%. These figures compare poorly with the overall growth rate of the field, in which compound growth rates for expenses and income have both been 8%.

SAMPLE GROUP (47 COMPANIES) RATE OF CHANGE IN PERCENTS



The chart above compares the annual rate of change in income and expenses for each year since the 1981-82 season.

SAMPLE GROUP (47 COMPANIES) COMPOUND GROWTH RATES: 1982–86



SAMPLE GROUP (47 COMPANIES)
EARNED AND UNEARNED INCOME AS A PERCENTAGE OF EXPENSES

In Percents	81-82	82-83	83-84	84-85	85-86
Earned	55.8	57.0	53.3	56.2	55.8
Unearned	42.5	42.6	43.5	43.7	43.3
Total	98.3	99.6	96.8	99.9	99.1

In 1986, both earned and contributed income declined as a percentage of expenses. The 1986 results reflect the field's ongoing struggle to fully cover the costs of production.

SAMPLE GROUP (47 COMPANIES) DEVELOPMENT EXPENSES

The survey indicates that through 1984, opera companies were devoting ever-increasing financial and human resources to fund raising and development activities. By 1984-85, there was a distinct slowdown in the rate of increased spending from year to year, remaining practically flat from the previous year. In the 1985-86 season, however, development expenses rose to an all-time high of 6% of total operating expenses.

Development expenses	81-82	82-83	83-84	84-85	85-86
Personnel	1,587,009	2,849,446	3,651,577	4,432,691	5,084,030
Non-personnel	3,721,918	5,449,060	7,358,433	6,601,199	7,850,207
TOTAL	5,308,927	8,298,506	11,010,010	11,033,890	12,934,237
Percent of total expenses	3.3%	4.8%	5.7%	5.5%	6.0%
Percent increase in dollars over previous year		56%	33%	1%	17%

Previous page, top photo, Teresa Burrell in the title role of Duke Ellington's QUEENIE PIE, in its world premiere production by the American Music Theater Festival, fall, 1986. Photo by Gerry Goodstein.

Bottom photo, Baltimore Opera Company's 1987 production of ROMEO ET JULIETTE, with Kathryn Gamberoni as Juliette and James Schwisow as Romeo; scenic design by Allen Charles Klein, costume design by Malabar. Photo by Aaron M. Levin.

Photos this page, top left, Indianapolis Opera's fall 1986 production of CARMEN, with Adelle Nicholson in the title role. Scenic design by Paul Steinberg, stage direction by Christopher Alden, and costume design by Gabriel Berry. Photo by Nicholas Eyle.

Center, The Metropolitan Opera's spring 1987 production of TURANDOT, designed and staged by Franco Zeffirelli, featuring Placido Domingo as Calaf and Eva Marton as Turandot. Photo by James Hefferman.

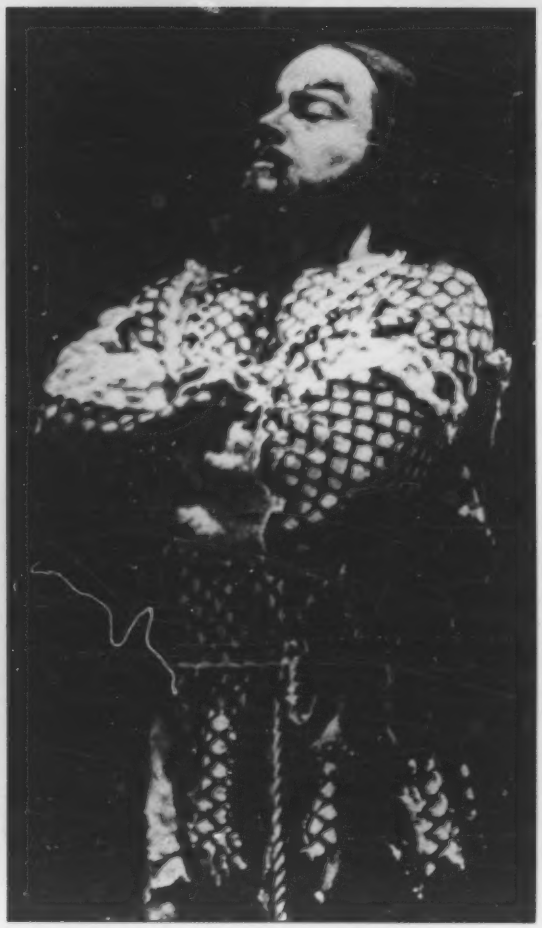


Photo above, Eric Halfvarson as Hunding in Artparks's 1986 production of DIE WALKÜRE. Photo by James P. McCoy.

Lower center photo, FALSTAFF, presented by Lyric Opera of Kansas City, spring, 1987.

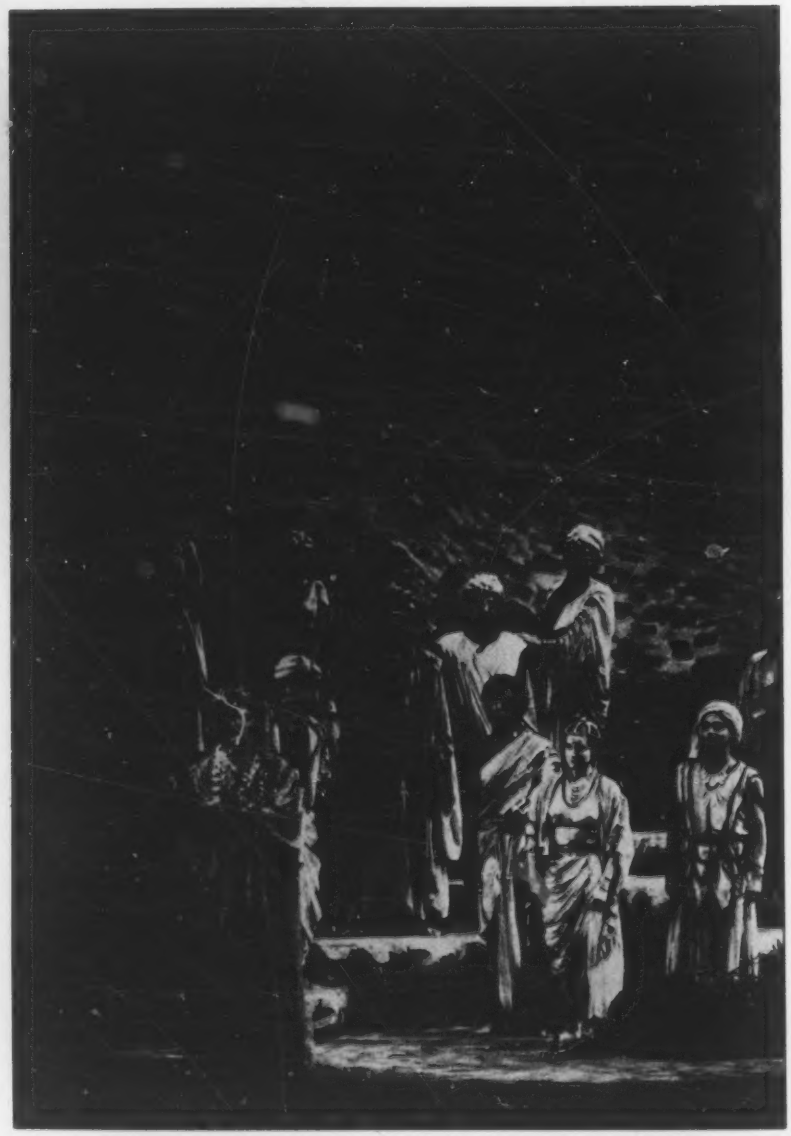


Photo above, Erie Mills in the title role of Cleveland Opera's February, 1987 production of LUCIA DI LAMMERMOOR. Scenic Design by James Merril Stone and costume design by Suzanne Mess.

Photo at right, The Minnesota Opera's September, 1986, production of THE PEARL FISHERS, with Nancy Gustafson as Leila. Scenic design by Darin Scott Maynard, and costumes by Marjorie McCown.

Photo above, the Skylight Comic Opera's production of COSI FAN TUTTE, set in 1957 at a Long Island beach club. Presented in spring, 1987, with Debra Hogan as Fiordiligi (back) and Sarah Pscheidt as Dorabella. Directed by Ken Cazan, with sets by Tom Hennes and costumes by William F. Wedepohl. Photo by Mark Avery.

Photo at left, Glimmerglass Opera's opening production, EUGENE ONEGIN, at the new Alice Busch Opera Theater, presented in summer of 1987. With Edith Davis as Tatiana and Mark Pedrotti as Onegin. Photo by Richard Walker.

Photo above, Pittsburgh Opera's production of MACBETH, fall, 1986, with Ghena Dimitrova and Justino Diaz. Photo by Ed Eckman.

Right, THE ABDUCTION FROM THE SERAGLIO, presented by Piedmont Opera Theatre, April, 1987, with Will Roy as Osmin and Beverly Hoch as Blonde.

Photo at left, The Dallas Opera's fall, 1986, season production of LA SONNAMBULA, with, left to right, Frederica von Stade as Amina, Corinna Vozza as Teresa, and Amy Burton as Lisa. Set design by Enzo Deho/ Marialuisa Sormani, with costume design by Walter Mahoney. Photo by Mark Perlstein.

Photo above, SALOME, presented by Edmonton Opera in January, 1987, with Victoria Vergara as Herodias (left), William Neill as Herod, and Stephanie Sundine as Salome.

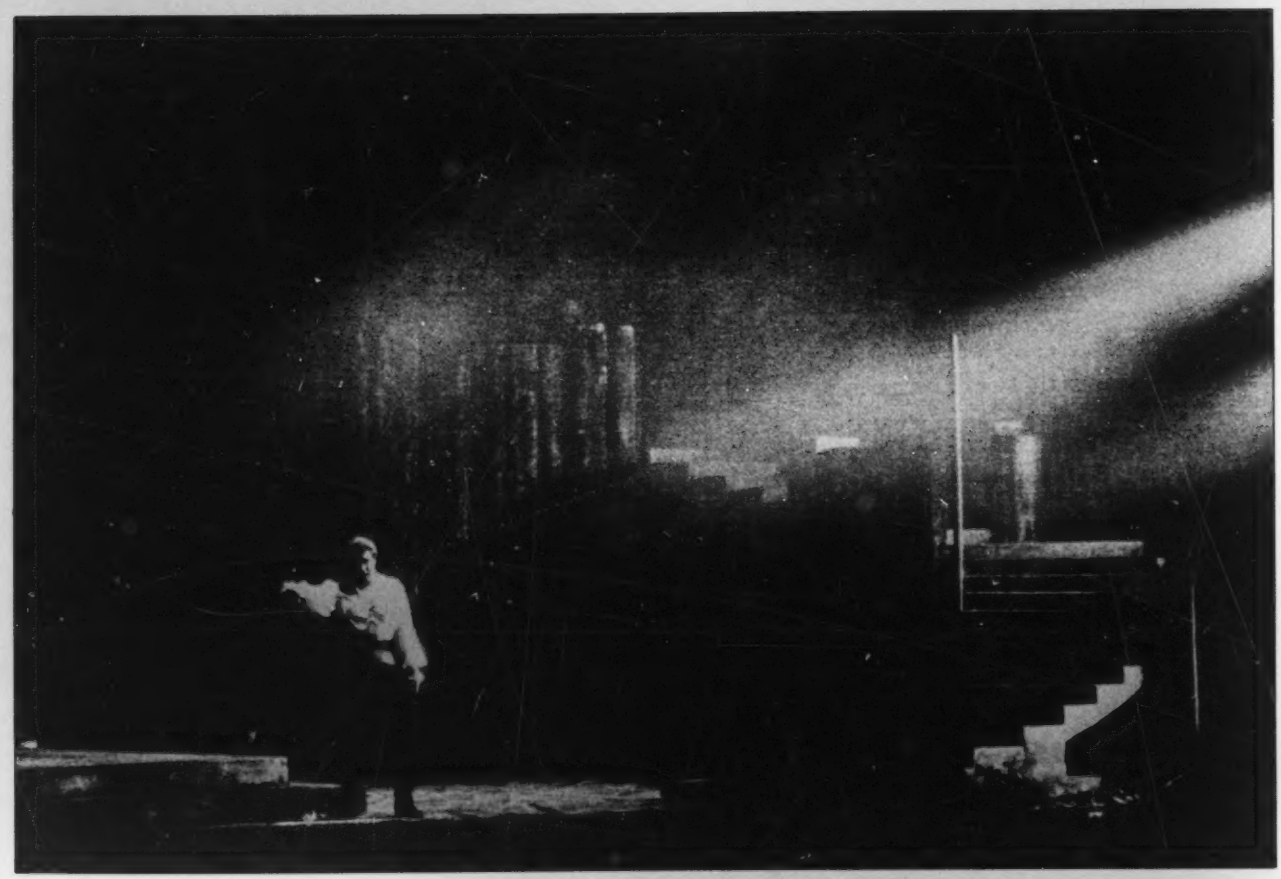


Photo above, Sherrill Milnes in the title role of HAMLET, presented by Greater Miami Opera in March of 1987, with sets by Carl Toms and Costumes by Charles Caine.

Right, MADAME BUTTERFLY, with Louisa Jonason as Cio-Cio-San, presented by Lyric Opera of Dallas. Scenic design by Gary May and Costumes by Susan Memmot. Photo by Julie Sprenger.

Photo above, Opera Theatre of Saint Louis' American Premiere production of Stephen Oliver's BEAUTY AND THE BEAST, presented in June, 1987. Pictured left to right are, John Brandstetter as the Beast, Constance Hauman as the Younger Sister, Victoria Livengood as Beauty, Andrew Wentzel as the Merchant, and Robynne Redmon as the Elder Sister. Photo by Ken Howard.

Left, Virginia Opera's 1986 production of A CHRISTMAS CAROL, with William Parcher as Ebenezer Scrooge, Paul Austin Kelly as Bob Cratchit and Todd Bartley as Tiny Tim. Set designs by Miguel Romero, and costume design by Alex Reid.

Above, Placido Domingo as Goya and Victoria Vergara as the Duchess of Alba in The Washington Opera's world premiere production of Gian Carlo Menotti's GOYA, presented in November, 1986. Production designed by Pasquale Grossi. Photo by Joan Marcus.

Right, the Canadian Opera Company's production of IDOMENEO presented in spring, 1987, with Delores Ziegler as Idamante (left), Ruth Ann Swenson as Ilia and Siegfried Jerusalem as Idomeneo. Photo by Robert C. Ragsdale.

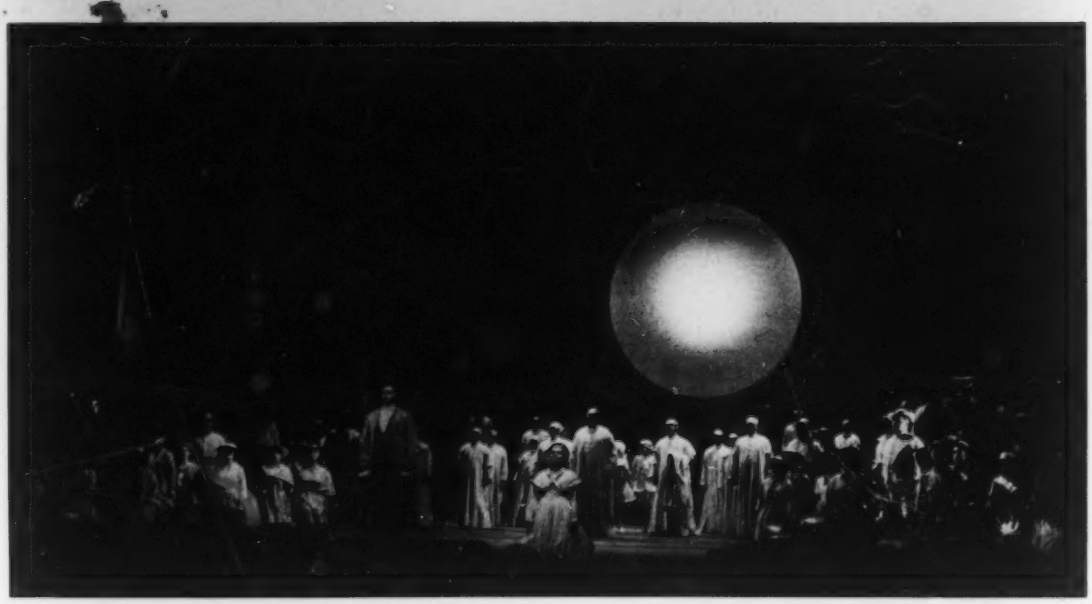
Above, Vancouver Opera's North American Premiere production of Janacek's FROM THE HOUSE OF THE DEAD, presented in the fall of 1986.

Left, Kentucky Opera's spring, 1987, production of THE GOLDEN COCKEREL with Gail Dobish as the Queen of Shemakhan.

Above, left to right, Gregory Stapp as Fasolt, James Patterson as Fafner, Emile Belcourt as Loge, George Gray as Froh, John Del Carlo as Donner, Diane Kesling as Freia, Roger Roloff as Wotan and Diane Curry as Fricka in DAS RHEINGOLD in Seattle Opera's new 1986 production of THE RING OF THE NIBELUNG. Sets and costumes designed by Robert Israel, with stage direction by Francois Rochaix. Photo by Ron Scherl.

Above, Hermann Prey as Figaro and Susanne Mentzer as Rosina in San Diego Opera's spring, 1987 production of THE BARBER OF SEVILLE. Directed by Wolfgang Weber, with sets and costumes designed by Alfred Siercke.

Right, Judith Blazer as Eliza Doolittle in Dayton Opera's production of MY FAIR LADY, presented in December, 1986. Photo by Bill Garlow.



OPERA AMERICA COMPANIES

On the following pages are descriptions of the 110 companies in North and South America who are members of OPERA America. These company profiles provide information on operating budgets, repertoire and ticket prices for the upcoming season, 1987-88. They also provide attendance figures and operating budgets for the season just past, 1986-87. General information about each company's operation, such as performance hall and capacity, education programs, how to audition, apprentice programs, address and telephone number, is also included.

During the past year twelve companies joined the OPERA America membership: American Music Theater Festival, American Ritual Theater Company, Hidden Valley Opera Ensemble, Manitoba Opera, Music-Theatre Group/Lenox Arts Center, Opera Ensemble of New York, Opera Lyra, Opera Pacific, Opera Theatre of San Antonio, Pacific Opera Victoria, Vineyard Theatre, and Youngstown Symphony Society.

Photo below, OTELLO, Los Angeles Music Center Opera's opening production of its inaugural season, with Sherrill Milnes as Iago, Placido Domingo in the title role, and Gabriela Benackova as Desdemona, presented in October, 1986. Photo by Fred Ohringer.

Photo at left, top, Eugene Opera's 1986 production of MADAME BUTTERFLY.

Left, below, LYRIC OPERA OF CHICAGO'S 1986 production of DIE ZAUBERFLÖTE, WITH Francisco Araiza as Tamino, (left foreground), Judith Blegen as Pamina, (center, kneeling), Thomas Stewart as The Orator, (right, rear), and Matti Salminen as Sarastro, (center, rear). Directed by August Everding, with scenic design by Jorg Zimmermann, and costume design by Renate Kalanke. Photo by Tony Romano.

ALABAMA

MOBILE OPERA

Pelham G. Pearce, Jr., General Manager
Hal France, Music Director

YEARS IN OPERATION: 41. FOUNDED IN: 1946. PERFORMANCE HOUSE AND CAPACITY: Mobile Municipal Theatre, 1,950. 1987-88 SEASON: 42nd Season, presenting 2 operas, in a total of 6 performances. EDUCATION PROGRAMS: Affiliate Artists presentation, student matinee, "Opera a-la-Carte," extensive docent programs, pilot program in grade 3. AUDITIONS: Send resume to company. Auditions held in New York once a year; in Mobile year-round. 1987-88 SINGLE TICKET PRICE RANGE: $8.00-$20.00. FY 1986-87 OPERATING BUDGET: $402,867. FY 1987-88 OPERATING BUDGET: $396,000. 1986-87 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 7,450 at home. 1986-87 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 30,000. 1986-87 EST. TOTAL MEDIA AUDIENCE FOR BROADCAST: 75,000 (radio). ADDRESS: P.O. Box 8366, Mobile, AL 36689, (205) 460-2900.

1987-88 SEASON PRODUCTIONS: *Rigoletto, The Mikado.*

ALASKA

ANCHORAGE OPERA COMPANY

James W. Wright, General Manager
Elvera Voth, Artistic Advisor

YEARS IN OPERATION: 12. FOUNDED IN: 1976. PERFORMANCE HOUSE AND CAPACITY: 4th Avenue Theatre, 530. 1987-88 SEASON: 12th Season, presenting 2 operas, in a total of 8 performances. EDUCATION PROGRAMS: Pre-performance previews; informances in six area high schools; student orchestra dress rehearsals. AUDITIONS: Contact General Manager; auditions held locally by appointment and periodically on east and west coasts. 1987-88 SINGLE TICKET PRICE RANGE: $13.00-$50.00. FY 1986-87 OPERATING BUDGET: $475,000. FY 1987-88 OPERATING BUDGET: $485,000. 1986-87 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 4,079 at home. ADDRESS: 1507 Spar Avenue, Anchorage, AK 99501, (907) 279-2557.

1987-88 SEASON PRODUCTIONS: *Lucia di Lammermoor, The Magic Flute.*

ARIZONA

ARIZONA OPERA

Glynn Ross, General Director
Johan van der Merwe, Music Director

YEARS IN OPERATION: 15. FOUNDED IN: 1972. PERFORMANCE HOUSES AND CAPACITY: Music Hall, Tucson, 2,220; Symphony Hall, Phoenix, 2,500. 1987-88 SEASON: 16th Season, presenting 4 operas, in a total of 20 performances. EDUCATION PROGRAMS: A student matinee is performed during school hours in Tucson, while an evening student performance is given in Phoenix. AUDITIONS: Resume and tape to Johan van der Merwe. APPRENTICE PROGRAM: 80 percent of principal roles are sung by regional singers with preparation by the company. 1987-88 SINGLE TICKET PRICE RANGE: $8.00-$32.00. FY 1986-87 OPERATING BUDGET: $969,921. FY 1987-88 OPERATING BUDGET: $1,180,300. 1986-87 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 19,000 at home (Tucson); 20,000 on tour (Phoenix). 1986-87 EST. TOTAL MEDIA AUDIENCE FOR BROADCAST: 7,000 (radio). ADDRESS: P.O. Box 42828, Tucson, AZ 85733, (602) 293-4336.

1987-88 SEASON PRODUCTIONS: *Romeo and Juliet, Rigoletto, Cosi fan tutte, Turandot.*

ARKANSAS

THE ARKANSAS OPERA THEATRE

Dr. Ann Chotard, General/Artistic Director
George Manahan, Music Director/Conductor

YEARS IN OPERATION: 14. FOUNDED IN: 1973. PERFORMANCE HOUSES AND CAPACITY: The Arkansas Arts Center, 389; Murry s Dinner Playhouse, 289; Castle House, 1,200. 1987-88 SEASON: 15th Season, presenting 4 operas, in a total of 8 performances. EDUCATION PROGRAMS: Tri-state tour playing to over 60,000 students in grades K-12. In addition, the company offers a student night at the opera during three of its main productions. This is a final dress rehearsal with orchestra. AUDITIONS: Contact Ann Chotard, General/Artistic Director. Letter and resume requested, photo and cassette helpful. APPRENTICE PROGRAM: Young singers perform in both mainstage and/or touring productions and receive vocal coaching, classes in stage movement in addition to blocking and musical work for specific productions in which they are involved. 1987-88 SINGLE TICKET PRICE RANGE: $16.00-$20.00. FY 1986-87 OPERATING BUDGET: $432,000. FY 1987-88 OPERATING BUDGET: $450,000. 1986-87 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 3,851 at home. 1986-87 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 84,708. ADDRESS: 908 Rock Street, Little Rock, AR 72202, (501) 372-7863.

1987-88 SEASON PRODUCTIONS: *The Marriage of Figaro, H.M.S. Pinafore, Albert Herring, Sweeney Todd.*

CALIFORNIA

HIDDEN VALLEY OPERA ENSEMBLE

Peter T. Meckel, General Director
Robert Darling, Artistic Director

YEARS IN OPERATION: 25. FOUNDED IN: 1962. PERFORMANCE HOUSE AND CAPACITY: Hidden Valley Theatre, 350. 1987-88 SEASON: 13th Season, presenting 3 operas, in a total of approximately 24 performances. EDUCATION PROGRAMS: Opera training program for all 4th graders in Monterey County; on-going Elderhostel opera history training program for 22 weeks. AUDITIONS: Auditions are held in New York in November, at festivals during the summer and by appointment in Carmel Valley. APPRENTICE PROGRAM: This season's program involves six singers who participate in outreach performances and sing small roles in main season productions. 1987-88 SINGLE TICKET PRICE RANGE: $10.00-$16.00. FY 1986-87 OPERATING BUDGET: $425,000. FY 1987-88 OPERATING BUDGET: $450,000. ADDRESS: P.O. Box 116, Carmel Valley, CA 93924, (408) 659-3115.

1987-88 SEASON PRODUCTIONS: *Cosi fan tutte, Hotel Eden* (world premiere—Mollicone/Fein), *The Fall of Freddy the Leaf.*

LOS ANGELES MUSIC CENTER OPERA
Peter Hemmings, Executive Director

YEARS IN OPERATION: 2. FOUNDED IN: 1986. PERFORMANCE HOUSES AND CAPACITY: Dorothy Chandler Pavilion, 3,098; Wiltern Theatre, 2,198. 1987-88 SEASON: 2nd Season, presenting 7 operas, in a total of 42 performances. EDUCATION PROGRAMS: "Opera Overtures," a series of lectures preceding each performance; student/senior citizen previews; 18-performance student outreach tour of Rossini's *Cinderella,* fully staged. AUDITIONS: Artists with professional experience should mail a photo and resume to the Executive Director. APPRENTICE PROGRAM: Twelve locally-resident singers will be engaged for approximately twenty weeks next year, increasing to 52 weeks in subsequent years. 1987-88 SINGLE TICKET PRICE RANGE: $10.00-$70.00. FY 1986-87 OPERATING BUDGET: $5,500,000. FY 1987-88 OPERATING BUDGET: $10,000,000. 1986-87 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 55,163 at home. 1986-87 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 14,000. ADDRESS: 135 North Grand Avenue, Los Angeles, CA 90012, (213) 972-7219.

1987-88 SEASON PRODUCTIONS: *La Boheme, The Fiery Angel, La Cenerentola, Tristan und Isolde, Macbeth, A Midsummer Night's Dream, The Mikado*

MARIN OPERA COMPANY
Ingrid M. Martinez, General Director
Hugo Rinaldi, Music Director

YEARS IN OPERATION: 8. FOUNDED IN: 1978. PERFORMANCE HOUSE AND CAPACITY: Marin Veteran's Memorial Auditorium, 2,000. 1987-88 SEASON: 9th Season, presenting 3 operas, in a total of 6 performances. EDUCATION PROGRAMS: Programs in county schools for all ages, presenting lead singers in costume with highlights from current productions. Annual poster contest for county high schools with education on opera being depicted; tickets given to all participants. AUDITIONS: Annual auditions in the fall; special auditions arranged. Contact General Director. APPRENTICE PROGRAM: Apprentices are selected from annual auditions. They participate in outreach programs and sing minor roles in season's productions. Participate as paid chorus in all company presentations. 1987-88 SINGLE TICKET PRICE RANGE: $9.00-$17.50. FY 1986-87 OPERATING BUDGET: $408,346. FY 1987-88 OPERATING BUDGET: $315,390. 1986-87 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 12,500 at home. 1986-87 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 1,500. 1986-87 EST. TOTAL MEDIA AUDIENCE FOR BROADCAST: 84,000 (radio). ADDRESS: 355 Doherty Drive, Larkspur, CA 94939, (415) 924-0437.

1987-88 SEASON PRODUCTIONS: *Carousel, Hansel and Gretel, Faust.*

OPERA PACIFIC
David DiChiera, General Director,
OPERA America Board Member
Martin Weil, Managing Director

YEARS IN OPERATION: 2. FOUNDED IN: 1985. PERFORMANCE HOUSE AND CAPACITY: Segerstrom Hall, 2,936. 1987-88 SEASON: 2nd Season, presenting 3 operas, in a total of 34 performances. EDUCATION PROGRAMS: Opera Pacific's "Overture" company presents original productions for students and community groups, reaching approximately 25,000 per year. Tickets to mainstage performances are also made available to underserved school populations. AUDITIONS: Send resume, photo and letters of professional recommendation to Director of Productions. APPRENTICE PROGRAM: New Apprentice Artists Program. Ten-week residency includes stage movement, acting, makeup, auditioning techniques and other master classes. Apprentices perform comprimario roles, understudy principal roles, and participate in chorus. Showcase recital during final week. 1987-88 SINGLE TICKET PRICE RANGE: $7.00-$66.00. FY 1986-87 OPERATING BUDGET: $3,400,000. FY 1987-88 OPERATING BUDGET: $4,200,000. 1986-87 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 68,273 at home. 1986-87 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 22,000. ADDRESS: 17712 Mitchell, Irvine, CA 92714, (714) 474-8000.

1987-88 SEASON PRODUCTIONS: *Aida, Kismet, Die Fledermaus.*

OPERA SAN JOSE
Irene Dalis, Executive Director
David Rohrbaugh, Music Director

YEARS IN OPERATION: 7. FOUNDED IN: 1980. PERFORMANCE HOUSE AND CAPACITY: Montgomery Theater, 535. 1987-88 SEASON: 8th Season, presenting 4 operas, in a total of 24 performances. EDUCATION PROGRAMS: One hundred "Opera Outreach" (in-school) performances are presented in elementary and high schools. Presently scheduled are eighty performances of *The Telephone* for elementary school students and twenty of *The Face on the Barroom Floor* for high school students. AUDITIONS: The company is presently focused on giving performance opportunities to residents of northern California. Contact Barbara Day Turner, Music Administrator. APPRENTICE PROGRAM: Three Artists-in-Residence live rent-free in Opera Center cottage and are reimbursed for singing major roles in mainstage and outreach performances. 1987-88 SINGLE TICKET PRICE RANGE: $10.00-$32.00. FY 1986-87 OPERATING BUDGET: $657,550. FY 1987-88 OPERATING BUDGET: $725,000. 1986-87 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 11,000 at home. 1986-87 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 214,000. ADDRESS: 12 South First Street, Suite 900, San Jose, CA 95113, (408) 288-8882.

1987-88 SEASON PRODUCTIONS: *Tosca, Hansel and Gretel, The Medium, Don Pasquale.*

RIVERSIDE OPERA
Jim Sullivan, Executive Director

YEARS IN OPERATION: 55. FOUNDED IN: 1932. PERFORMANCE HOUSE AND CAPACITY: Sherman Institute Auditorium, 1,100. 1987-88 SEASON: 56th Season, presenting 3 operas, in an undetermined number of performances. EDUCATION PROGRAMS: Student performances are given of each opera and include a discussion with the director. Lectures are also presented prior to regular opera performances. AUDITIONS: By arrangement with Executive Director. 1987-88 SINGLE TICKET PRICE RANGE: $5.00-$25.00. FY 1986-87

OPERATING BUDGET: $195,750. FY 1987-88 OPERATING BUDGET: $200,000. 1986-87 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: Not available. ADDRESS: P.O. Box 2353, Riverside, CA 92509, (714) 681-3344.

1987-88 SEASON PRODUCTIONS: *L'Elisir d'Amore, Norma,* one opera still to be determined.

SACRAMENTO OPERA
Marianne H. Oaks, General Director

YEARS IN OPERATION: 6. FOUNDED IN: 1981. PERFORMANCE HOUSE AND CAPACITY: Sacramento Community Center Theatre, 2,380. 1987-88 SEASON: 7th Season, presenting 4 operas (1 double bill), in a total of 6 performances. EDUCATION PROGRAMS: Outreach program to students in grades K-12 throughout the Sacramento area with 30,000 children reached each year. Fifteen to seventeen paid artists are utilized in the program, while 10 volunteers devote 1,800 hours a year to it. Live performances of operatic selections are given in elementary schools and opera buffa in junior and senior high schools. AUDITIONS: Annual auditions are held in Sacramento. 1987-88 SINGLE TICKET PRICE RANGE: $14.00-$33.00. FY 1986-87 OPERATING BUDGET: $479,291. FY 1987-88 OPERATING BUDGET: $597,450. 1986-87 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 14,113 at home. 1986-87 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 33,500. ADDRESS: 650 University Avenue, Suite 206, Sacramento, CA 95825, (916) 920-4587.

1987-88 SEASON PRODUCTIONS: *Aida, Don Giovanni, Cavalleria Rusticana/I Pagliacci.*

SAN DIEGO OPERA
Ian D. Campbell, General Director,
OPERA America Board Member
Karen Keltner, Music Administrator
Marianne Flettner, Artistic Administrator

YEARS IN OPERATION: 22. FOUNDED IN: 1965. PERFORMANCE HOUSE AND CAPACITY: Civic Theater, 2,902. 1987-88 SEASON: 23rd Season, presenting 4 operas, in a total of 16 performances. EDUCATION PROGRAMS: The San Diego Opera Ensemble, a group of young professional singers, presents performances of opera in English at schools and other community locations; dress rehearsals for elementary and secondary schools; docent lectures in schools; *Hansel and Gretel* student participation program; San Diego Opera radio program—fifteen broadcasts introducing operas and guest artists. AUDITIONS: By appointment with General Director. APPRENTICE PROGRAM: San Diego Opera Ensemble offers young professional singers performance experience while taking abridged operas to the community. 1987-88 SINGLE TICKET PRICE RANGE: $10.00-$50.00. FY 1986-87 OPERATING BUDGET: $3,433,000. FY 1987-88 OPERATING BUDGET: $3,569,000. 1986-87 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 61,966 at home. 1986-87 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 33,500. ADDRESS: P.O. Box 988, San Diego. CA 92112-0988. (619) 232-7636.

1987-88 SEASON PRODUCTIONS: *Rigoletto, The Elixir of Love, Faust, Il Trovatore.*

SAN FRANCISCO OPERA
Terence A. McEwen, General Director,
OPERA America Board Member
Sir John Pritchard, Music Director
Anthony Turney, Director of Administration

YEARS IN OPERATION: 64. FOUNDED IN: 1923. PERFORMANCE HOUSE AND CAPACITY: War Memorial Opera House, 3,214. 1987-88 SEASON: 65th Season, presenting 10 operas, in a total of 67 performances. EDUCATION PROGRAMS: In-school previews of opera matinees; "Operatunities," which involve students in mini-performances of operas; Renaissance Summer School, where students write an original opera in Italian; scholarships for young artists; and lectures and panel discussions related to the season's operas. AUDITIONS: San Francisco Opera Center Auditions are held each year in various U.S. cities under the sponsorship of local opera guilds and music organizations. In addition to cash awards, auditioning singers receive stipends for the programs they are invited to join. Contact Christine Bullin, Opera Center Manager. APPRENTICE PROGRAM: Adler Fellows receive an 11-month contract for residency with San Francisco Opera, which offers them individual, extensive coaching and guidance. Training in all facets of operatic art is given by world-renowned professionals in the program's Advanced Training Institute. Adler Fellows are engaged for roles in the company's international seasons, as well as performing in the Opera Center's programs. 1987-88 SINGLE TICKET PRICE RANGE: $12.50-$69.50. FY 1986-87 OPERATING BUDGET: $22,769,677. FY 1987-88 OPERATING BUDGET: $21,996,686. 1986-87 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 214,700 at home; 45,450 on tour. 1986-87 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 250,000. ADDRESS: War Memorial Opera House, San Francisco, CA 94102, (415) 861-4008.

1987-88 SEASON PRODUCTIONS: *The Barber of Seville, Salome, The Magic Flute, Tosca, Fidelio, La Traviata, Nabucco, The Tales of Hoffmann, Romeo et Juliette, The Queen of Spades.*

COLORADO

COLORADO OPERA FESTIVAL
Donald P. Jenkins, General Director

YEARS IN OPERATION: 17. FOUNDED IN: 1970. PERFORMANCE HOUSE AND CAPACITY: Pikes Peak Center, 1,950. 1987 SUMMER SEASON: 17th Season, presenting 2 benefit concerts in a total of 4 performances. EDUCATION PROGRAMS: "McOpera Goes to School," sponsored by McDonald's of Colorado Springs: professional singers present short opera scenes to over 3,500 school children at elementary schools. Technical and artistic staff participate in educational lunches and study groups. Year-round study groups in conjunction with support groups. AUDITIONS: Contact Donald P. Jenkins in September by letter with resume. Auditions held in New York in November, and in Colorado Springs. 1987 SUMMER SINGLE TICKET PRICE RANGE: $8.00-$23.00. FY 1986-87 OPERATING BUDGET: $175,000. FY 1987-88 OPERATING BUDGET: $200,000. 1986 SUMMER TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA:

7,500 at home. ADDRESS: P.O. Box 1484, Colorado Springs, CO 80901, (303) 473-0073.

1987 SUMMER SEASON PRODUCTIONS: Verdi *Requiem,* "Favorite Arias and Overtures" concert.

FOUR CORNERS OPERA

Judith Turano, Co-General Director
Robert Gregori, Co-General Director

YEARS IN OPERATION: 9. FOUNDED IN: 1978. PERFORMANCE HOUSE AND CAPACITY: Fine Arts Auditorium, 500. 1987 SUMMER SEASON: 9th Season, presenting 1 opera, in a total of 2 performances. AUDITIONS: Send picture and resume to Co-General Directors, 11859-A Academy Road, Philadelphia, PA 19154, for New York auditions. APPRENTICE PROGRAM: Temporarily suspended. 1987-88 SINGLE TICKET PRICE RANGE: $10.00-$25.00. FY 1986-87 OPERATING BUDGET: $96,000. FY 1987-88 OPERATING BUDGET: $100,000. 1986-87 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 2,000 at home. 1986-87 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 500. ADDRESS: Business address: 11859-A Academy Road, Philadelphia, PA 19154, (215) 632-2070; Ticket address: P.O. Box 1035, Durango, CO 81302; (303) 259-2606.

1987 SUMMER SEASON PRODUCTION: *Man of La Mancha.*

OPERA COLORADO

Nathaniel Merrill, General Director/Artistic Director
Charles Schneider, Administrative Director

YEARS IN OPERATION: 6. FOUNDED IN: 1983. PERFORMANCE HOUSE AND CAPACITY: Boettcher Concert Hall, 2,600. 1987-88 SEASON: 6th Season, presenting 2 operas, in a total of 8 performances. EDUCATION PROGRAMS: A lecture series of five presentations, held in Denver, Boulder, Fort Collins and Colorado Springs, features Nathaniel Merrill discussing aspects of the upcoming season. The Company's International Council presents three days of lectures, panel discussions and symposia with guest artists and national critics. Opera Colorado's education program also includes a film festival, backstage tours, dress rehearsal performances and lectures for school children as well as adult special interest groups. AUDITIONS: Auditions are held annually in New York and Denver and are scheduled by appointment. For an appointment, please contact Nathaniel Merrill or Louise Sherman, Music Director. 1987-88 SINGLE TICKET PRICE RANGE: $16.50-$49.50. FY 1986-87 OPERATING BUDGET: $1,400,000. FY 1987-88 OPERATING BUDGET: $1,400,000. 1986-87 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 18,000 at home. 1986-87 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 11,000. 1986-87 EST. TOTAL MEDIA AUDIENCE FOR BROADCAST: 20,000 (radio). ADDRESS: 121 Pearl Street, Denver, Co 80203, (303) 778-6464.

1988 SPRING SEASON PRODUCTIONS: To be announced.

CONNECTICUT

CONNECTICUT GRAND OPERA AND STAMFORD STATE OPERA

John Hiddlestone, General Manager
Gabriele Bellini, Artistic Advisor

YEARS IN OPERATION: 18. FOUNDED IN: 1968. PERFORMANCE HOUSES AND CAPACITY: Palace Theatre, Stamford, CT, 1,580; Klein Auditorium, Bridgeport, CT, 1,500. 1987-88 SEASON: 19th Season, presenting 4 operas, in a total of 8 performances. EDUCATION PROGRAMS: Opera lectures, student rehearsals. AUDITIONS: Contact Franco Gentilesca, Production Manager. 1987-88 SINGLE TICKET PRICE RANGE: $7.00-$35.00. FY 1986-87 OPERATING BUDGET: $134,500. FY 1987-88 OPERATING BUDGET: $441,500. 1986-87 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 9,500 at home. ADDRESS: 61 Atlantic Street, Stamford, CT 06901, (203) 327-2867.

1987-88 SEASON PRODUCTIONS: *Nabucco, Don Pasquale,* Andrew Lloyd Webber *Requiem, Tosca.*

CONNECTICUT OPERA ASSOCIATION

George D. Osborne, General Director
Doris Lang Kosloff, Artistic Director

YEARS IN OPERATION: 45. FOUNDED IN: 1942. PERFORMANCE HOUSE AND CAPACITY: Bushnell Memorial Hall, 2,742. 1987-88 SEASON: 45th Season, presenting 4 operas, in a total of 10 performances. EDUCATION PROGRAMS: 100-150 in-school performances and student matinees of appropriate operas. AUDITIONS: By appointment; contact Doris Lang Kosloff. APPRENTICE PROGRAM: Young singers engaged for 5 to 7 month contracts. 1987-88 SINGLE TICKET PRICE RANGE: $7.00-$47.00. FY 1986-87 OPERATING BUDGET: $1,250,000. FY 1987-88 OPERATING BUDGET: $1,500,000. 1986-87 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 18,500 at home; 1,000 on tour. 1986-87 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 120,000. ADDRESS: 226 Farmington Avenue, Hartford, CT 06105, (203) 527-0713.

1987-88 SEASON PRODUCTIONS: *Madama Butterfly, L'Elisir d'Amore, Rigoletto, Die Fledermaus.*

DELAWARE

OPERADELAWARE

Eric W. Kjellmark, Jr., Managing Director

YEARS IN OPERATION: 43. FOUNDED IN: 1945. PERFORMANCE HOUSE AND CAPACITY: Grand Opera House, 1,110. 1987-88 SEASON: 43rd Season, presenting 3 operas, in a total of 8 performances, and 1 concert performance of an opera. EDUCATION PROGRAMS: Free lectures and mini-performances in schools and free study guides; mid-week matinees of children's opera for school groups at the Grand Opera House; lectures at adult education centers; dinner/lectures before each opera performance. AUDITIONS: Auditions for each production. Contact Josephine MacDonald, 5 Crestfield Road, Wilmington, DE 19801, (302) 475-4638. 1987-88 SINGLE TICKET PRICE RANGE: $18.00-$30.00. FY 1986-87 OPERATING BUDGET: $257,000. FY 1987-88 OPERATING BUDGET: $314,400. 1986-87 TOTAL ATTEND-

ANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 10,300 at home. 1986-87 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 2,120. ADDRESS: St. Andrews Church Annex, 8th and Shipley Streets, Wilmington, DE 19801, (302) 658-8063.

1987-88 SEASON PRODUCTIONS: *Don Giovanni, Harriet, A Woman Called Moses* (concert version), *Nightingale, A Masked Ball.*

DISTRICT OF COLUMBIA

THE WASHINGTON OPERA

Martin Feinstein, General Director,
OPERA America Secretary
Edward C. Purrington, Administrative Director

YEARS IN OPERATION: 31. FOUNDED IN: 1956. PERFORMANCE HOUSE AND CAPACITY: Kennedy Center Opera House, 2,209; Kennedy Center Eisenhower Theater, 1,092. 1987-88 SEASON: 32nd Season, presenting 8 operas, in a total of 66 performances. EDUCATION PROGRAMS: The Washington Opera Guild Sponsors a series of lectures covering all operas performed during the season, as well as special student dress rehearals. The guild also publishes The Washington Opera Magazine. AUDITIONS: By invitation only, please write to The Washington Opera. 1987-88 SINGLE TICKET PRICE RANGE: $15.50-$65.00. FY 1986-87 OPERATING BUDGET: $6,715,261. FY 1987-88 OPERATING BUDGET: $7,137,041. 1986-87 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 69,578 at home. 1986-87 EST. TOTAL MEDIA AUDIENCE FOR BROADCAST: 3,000,000 (radio/television simulcast). ADDRESS: Kennedy Center for the Performing Arts, Washington, DC 20566, (202) 822-4700.

1987-88 SEASON PRODUCTIONS: *Romeo et Juliette, Madama Butterfly, L'Amico Fritz, Ruddigore, L'Italiana in Algeri, The Consul, Fidelio, Cendrillon.*

FLORIDA

FLORIDA OPERA

Thomas M. Palmer, General Director
Mary Kaye Shemancik, Administrative Director

YEARS IN OPERATION: 10. FOUNDED IN: 1977. PERFORMANCE HOUSES AND CAPACITY: Ruth Eckerd Hall, Clearwater, FL, 2,120; Bayfront Center, St. Petersburg, FL, 2,149; Tampa Bay Performing Arts Center, Tampa, FL, 2,400. 1987-88 SEASON: 11th Season, presenting 1 opera, in a total of 2 performances. EDUCATION PROGRAMS: In-school series, performances for persons with disabilities and senior citizens and an "Operalogue" series. AUDITIONS: Send resume and photo to Thomas Palmer, General Director. APPRENTICE PROGRAM: In the planning stages, in conjunction with a local university. 1987-88 SINGLE TICKET PRICE RANGE: $10.00-$35.00. FY 1986-87 OPERATING BUDGET: $108,903. FY 1987-88 OPERATING BUDGET: $442,083. 1986-87 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: No productions were staged. 1986-87 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 1,200. ADDRESS: 4902-B Creekside Drive, Clearwater, FL 34620, (813) 578-2121.

1987-88 SEASON PRODUCTION: *Lucia di Lammermoor.*

GOLD COAST OPERA

Thomas Cavendish, General Manager/Conductor

YEARS IN OPERATION: 7. FOUNDED IN: 1980. PERFORMANCE HOUSES AND CAPACITY: Ralph R. Bailey Hall, 1,200; OMNI Auditorium, 2,000. 1987-88 SEASON: 8th Season, presenting 4 operas (1 double bill), in a total of 9 performances. EDUCATION PROGRAMS: Previews of operas presented to school children; "Cameo Musicale," a group of seven singers, tours to schools, condominiums and community centers. AUDITIONS: Contact Thomas Cavendish. 1987-88 SINGLE TICKET PRICE RANGE: $7.00-$22.00. FY 1986-87 OPERATING BUDGET: $204,000. FY 1987-88 OPERATING BUDGET: $215,000. 1986-87 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 12,500 at home. 1986-87 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 24,500. ADDRESS: 1000 Coconut Creek Boulevard, Pompano Beach, FL 33066, (305) 973-2321.

1987-88 SEASON PRODUCTIONS: *Man of La Mancha, Gianni Schicchi/I Pagliacci, The Student Prince.*

GREATER MIAMI OPERA ASSOCIATION

Robert M. Heuer, II, General Manager,
OPERA America Board Member
Willie Anthony Waters, Artistic Director

YEARS IN OPERATION: 46. FOUNDED IN: 1941. PERFORMANCE HOUSES AND CAPACITY: Dade County Auditorium, Miami, FL, 2,501; War Memorial Auditorium, Ft. Lauderdale, FL, 2,500. 1987-88 SEASON: 46th Season, presenting 5 operas, in a total of 28 performances. EDUCATION PROGRAMS: In-school opera performances for students at all levels throughout South Florida. Performances for senior citizens and persons with disabilities. Working dress rehearsal for Girl Scouts. Signed rehearsals for the hearing impaired. Music and technical workshops for high schools and college students. AUDITIONS: Send resume and photo to Willie Anthony Waters. APPRENTICE PROGRAM: Young Artists Program for singers, coach/conductors, stage managers, costume, lighting, and properties designers and makeup artists. Includes training in acting, movement, diction and vocal coaching plus performance experience in chorus and roles in major productions as well as workshops. Auditions in December, January and February for the following September-April, 1987-88. 1987-88 SINGLE TICKET PRICE RANGE: $10.00-$60.00. FY 1986-87 OPERATING BUDGET: $4,400,000. FY 1987-88 OPERATING BUDGET: $4,300,000. 1986-87 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 63,459 at home; 7,200 on tour. 1986-87 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 70,659. 1986-87 EST. TOTAL MEDIA AUDIENCE FOR BROADCAST: 100,000 (radio). ADDRESS: 1200 Coral Way, Miami, FL 33145, (305) 854-1643.

1987-88 SEASON PRODUCTIONS: *Bianca e Falliero* (American premiere—Rossini), *Tosca, Don Giovanni, The Postman Always Rings Twice, Otello.*

ORLANDO OPERA COMPANY

Richard R. Owens, General Manager/Artistic Director

YEARS IN OPERATION: 29. FOUNDED IN: 1958. PERFORMANCE HOUSE AND CAPACITY: Bob Carr Performing Arts Centre, 2,440. 1987-88 SEASON: 29th Season, presenting 3 operas, in a total of 6 performances. EDUCATION PRO-

GRAMS: A series of four programs for grades K-12: 1) "All About our Voices" explains the functions of the human voice to very young students; 2) "A Recipe for an Opera" introduces students and adults to the elements involved in producing opera through a humorous mini-production; 3) a full-length professional production of *The Face on the Barroom Floor* for junior high and high school students; 4) "Opera through the Looking Glass" lectures for adults. AUDITIONS: Send resume and photo to Richard Owens. APPRENTICE PROGRAM: Orlando Opera Studio is in its first year. The program provides coaching to local performers free of charge. The Opera Studio members perform in company education and publicity events and are chosen for secondary roles in company productions. 1987-88 SINGLE TICKET PRICE RANGE: $12.50-$35.00. FY 1986-87 OPERATING BUDGET: $891,635. FY 1987-88 OPERATING BUDGET: $841,875. 1986-87 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 17,520 at home. 1986-87 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 45,000. ADDRESS: 1900 North Mills Avenue, Suite 4, Orlando, FL 32803, (305) 896-7575.

1987-88 SEASON PRODUCTIONS: *Carmen, Amahl and the Night Visitors, The Barber of Seville.*

PALM BEACH OPERA

Herbert P. Benn, General Director
Anton Guadagno, Artistic Director

YEARS IN OPERATION: 25. FOUNDED IN: 1961. PERFORMANCE HOUSE AND CAPACITY: West Palm Beach Auditorium, 2,000. 1987-88 SEASON: 25th Season, presenting 3 operas, in a total of 7 performances. EDUCATION PROGRAMS: Mini-operas in 34 schools to 15,000 students in Palm Beach, Broward, Dade, and Martin counties. AUDITIONS: Write or telephone the Artistic Director for audition dates in Florida or New York City. 1987-88 SINGLE TICKET PRICE RANGE: $7.00-$60.00. FY 1986-87 OPERATING BUDGET: $650,000. FY 1987-88 OPERATING BUDGET: $720,000. 1986-87 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 15,000 at home. 1986-87 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 16,000. ADDRESS: 139 North County Road, Palm Beach, FL 33480, (305) 833-7888.

1987-88 SEASON PRODUCTIONS: *Aida, L'Elisir d'Amore, The Tales of Hoffmann.*

SARASOTA OPERA ASSOCIATION

Deane Carroll Allyn, Executive Director
Victor DeRenzi, Artistic Director

YEARS IN OPERATION: 29. FOUNDED IN: 1961. PERFORMANCE HOUSE AND CAPACITY: Sarasota Theater of the Arts, 740. 1987-88 SEASON: 29th Season, presenting 4 operas, in a total of 23 performances. EDUCATION PROGRAMS: Apprentice programs in schools with students attending final dress rehearsal in the Opera House; "Opera"-tion *Tosca* '88 with Manatee County Council for the Arts; SCOOP (Senior Citizens Opera Outreach Programs)—opera scenes by apprentices; Children's Opera Company (CHOP) presents opera in November festival and participates in mainstage operas when appropriate. AUDITIONS: Contact Victor DeRenzi at Sarasota Opera by mail. Auditions held once a year in New York and twice a year in Sarasota. APPRENTICE PROGRAM: Young singers in residence for January, February and one week in March perform in the chorus and in supporting roles and give programs of scenes on stage in the theater. Also perform outreach programs for the community. Training in diction, movement, acting, vocal coaching, master classes. Twenty-four apprentices are chosen. 1987-88 SINGLE TICKET PRICE RANGE: $17.50-$35.00. FY 1986-87 OPERATING BUDGET: $850,000. FY 1987-88 OPERATING BUDGET: $1,000,000. 1986-87 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 12,130 at home; 1,280 on tour. ADDRESS: 61 North Pineapple Avenue, Sarasota, FL 34236, (813) 366-8450.

1987-88 SEASON PRODUCTIONS: *Tosca, The Merry Widow, The Turn of the Screw, The Marriage of Figaro.*

GEORGIA

THE ATLANTA OPERA

Alfred D. Kennedy, Managing Director
William Fred Scott, Artistic Advisor

YEARS IN OPERATION: 8. FOUNDED IN: 1979. PERFORMANCE HOUSE AND CAPACITY: Alliance Theatre, 780. 1987 SUMMER SEASON: 8th Season, presenting 3 operas, in a total of 9 performances. EDUCATION PROGRAMS: The Atlanta Opera Studio presents a fully-costumed and staged one-hour opera for schools throughout metropolitan Atlanta and Georgia. The studio also performs year-round at art festivals and community centers, as well as to church and hospital audiences. The present production is *The Telephone.* AUDITIONS: Held twice a year; contact William Fred Scott. 1987 SUMMER SINGLE TICKET PRICE RANGE: $17.00-$30.00. FY 1986-87 OPERATING BUDGET: $653,000. FY 1987-88 OPERATING BUDGET: $800,000. 1986 SUMMER TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 5,000 at home. ADDRESS: 1132 West Peachtree Street, NE, Suite 200, Atlanta, GA 30309-3624, (404) 872-1706.

1987-88 SEASON PRODUCTIONS: *Cosi fan tutte, La Boheme, Rigoletto.*

AUGUSTA OPERA

Edward Bradberry, General Director

YEARS IN OPERATION: 21. FOUNDED IN: 1967. PERFORMANCE HOUSE AND CAPACITY: Imperial Theater, 850. 1987-88 SEASON: 21st Season, presenting 3 operas, in a total of 9 performances. EDUCATION PROGRAMS: Reduced prices for students at regular performances; resident artists make civic and school appearances; in-school education program. AUDITIONS: New York auditions twice annually. Auditions in Augusta year-round by appointment. 1987-88 SINGLE TICKET PRICE RANGE: $10.00-$23.00. FY 1986-87 OPERATING BUDGET: $332,000. FY 1987-88 OPERATING BUDGET: $363,000. 1986-87 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 6,210 at home. 1986-87 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 7,000. ADDRESS: Box 3865, Hill Station, Augusta, GA 30904, (404) 826-4710.

1987-88 SEASON PRODUCTIONS: *La Traviata, The Pirates of Penzance, I Pagliacci.*

HAWAII

HAWAII OPERA THEATRE

Rosanne Cribley, General Manager
Beatrice Freitas, Artistic Director

YEARS IN OPERATION: 27. FOUNDED IN: 1960. PERFORMANCE HOUSE AND CAPACITY: Neal Blaisdell Concert Hall, 2,017. 1987-88 SEASON: 28th Season, presenting 4 operas (1 double bill), in a total of 9 performances. EDUCATION PROGRAMS: The company sponsors performances of *Sid, the Serpent Who Wanted to Sing* in elementary schools, a high school opera choral program, an opera course co-sponsored by the University of Hawaii and an opera preview lecture series. AUDITIONS: By appointment in Honolulu or scheduled auditions annually in New York; during the summer in San Francisco; and through managements. Contact Beatrice Freitas. 1987-88 SINGLE TICKET PRICE RANGE: $10.00-$35.00. FY 1986-87 OPERATING BUDGET: $720,000. FY 1987-88 OPERATING BUDGET: $735,000. 1986-87 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 17,900 at home. 1986-87 EST. TOTAL MEDIA AUDIENCE FOR BROADCAST: 45,000 (radio). ADDRESS: 987 Waimanu Street, Honolulu, HI 96814, (808) 521-6537.

1987-88 SEASON PRODUCTIONS: *Turandot, The Abduction from the Seraglio, L'Amico Fritz/I Pagliacci.*

ILLINOIS

AMERICAN RITUAL THEATER COMPANY

William Harper, Artistic Director
Ian McCutcheon, Managing Director

YEARS IN OPERATION: 8. FOUNDED IN: 1979. PERFORMANCE HOUSE AND CAPACITY: Organic Theater, 250. 1987-88 SEASON: 8th Season, presenting 1 opera, in a total of 50 performances. AUDITIONS: Contact Ian McCutcheon. Auditions for the 1988 season require artists to display equal proficiency in acting and classically-trained singing. 1987-88 SINGLE TICKET PRICE RANGE: $12.00-$16.00. FY 1986-87 OPERATING BUDGET: $115,000. FY 1987-88 OPERATING BUDGET: $180,000. 1986-87 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 3,000 at home. ADDRESS: 2035 West Charleston Street, Chicago, IL 60647, (312) 276-1835.

1987-88 SEASON PRODUCTION: *Snow Leopard.*

CHICAGO OPERA THEATER

Marc A. Scorca, Executive Director
Alan Stone, Artistic Director

YEARS IN OPERATION: 13. FOUNDED IN: 1974. PERFORMANCE HOUSE AND CAPACITY: Athenaeum Theatre, 925. 1987-88 SEASON: 14th Season, presenting 4 operas, in a total of 28 performances. EDUCATION PROGRAMS: Approximately 25 performances each year of abridged versions of a popular opera are given in schools, staged with sets, costumes, props and piano accompaniment. AUDITIONS: General auditions are held in Chicago each fall, by appointment. Submit resume to Artistic Coordinator. APPRENTICE PROGRAM: The education program is an apprentice program. Those who sing in the abridged operas frequently audition and obtain roles in mainstage productions. 1987-88 SINGLE TICKET PRICE RANGE: $14.00-$36.00. FY 1986-87 OPERATING BUDGET: $1,025,000. FY 1987-88 OPERATING BUDGET: $1,322,000. 1986-87 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 16,800 at home; 2,400 on tour. 1986-87 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 10,000. ADDRESS: 410 South Michigan Avenue, Suite 540, Chicago, IL 60605, (312) 663-0555.

1987-88 SEASON PRODUCTIONS: *Orfeo, Don Pasquale, Of Mice and Men, La Cenerentola.*

LYRIC OPERA OF CHICAGO

Ardis Krainik, General Director,
OPERA America Vice President
Bruno Bartoletti, Artistic Director

YEARS IN OPERATION: 32. FOUNDED IN: 1954. PERFORMANCE HOUSE AND CAPACITY: Civic Opera House, 3,563. 1987-88 SEASON: 33rd Season, presenting 9 operas, in a total of 69 performances. EDUCATION PROGRAMS: Complete matinee performances exclusively for students at reduced prices; special teacher workshops; lecture series for the general public throughout the metropolitan area; lecture-demonstrations in the theater; special one-hour performances of one-act or condensed operas in English for grade school children; informances and demonstrations in the schools ("Opera in the Classroom"); lecture tapes. AUDITIONS: Auditions are held in Chicago and New York periodically throughout the year. Requests for auditions should be addressed to the General Director. APPRENTICE PROGRAM: The Lyric Opera Center for American Artists, a year-round, in-residence affiliate company, provides advanced training experience and performing opportunities for American singers selected through a nationwide audition process. 1987-88 SINGLE TICKET PRICE RANGE: $10.75-$71.50. FY 1986-87 OPERATING BUDGET: $17,600,000. FY 1987-88 OPERATING BUDGET: $17,213,000. 1986-87 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 232,000 at home. 1986-87 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 45,000. 1986-87 EST. TOTAL MEDIA AUDIENCE FOR BROADCAST: 45,000,000 (radio). ADDRESS: 20 North Wacker Drive, Chicago, IL 60606, (312) 332-2244.

1987-88 SEASON PRODUCTIONS: *Il Trovatore, Satyagraha, Faust, L'Italiana in Algeri, Le Nozze di Figaro, Lulu, Cosi fan tutte, Tosca, La Forza del Destino.*

INDIANA

INDIANAPOLIS OPERA

Robert B. Driver, Artistic Director,
OPERA America Board Member
Durand L Pope, General Manager
James Caraher, Music Director

YEARS IN OPERATION: 13. FOUNDED IN: 1975. PERFORMANCE HOUSES AND CAPACITY: Clowes Memorial Hall, 2,100; Murat Temple Theatre, 1,950. 1987-88 SEASON: 13th Season, presenting 4 operas, in a total of 7 performances. EDUCATION PROGRAMS: Outreach/Education program performs in local schools, hospitals, clubs, civic organizations, etc. AUDITIONS: Held every spring in conjunction with the Consortium of Indiana Advocates for Opera (CIAO) and periodically in Indianapolis, New York, and elsewhere. 1987-88 SINGLE TICKET PRICE RANGE: $5.00-$35.00. FY 1986-87 OPERAT-

ING BUDGET: $659,650. FY 1987-88 OPERATING BUDGET: $790,050. 1986-87 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 7,719 at home. 1986-87 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 40,000. ADDRESS: 250 East 38th Street, Second Floor, Indianapolis, IN 46205, (317) 283-3531 or (317) 283-3470.

1987-88 SEASON PRODUCTIONS: *Rigoletto, The Barber of Seville, The Tales of Hoffmann, Beatrice and Benedict* (Indiana University Opera Theater).

WHITEWATER OPERA COMPANY

Charles Combopiano, General Manager/Artistic Director

YEARS IN OPERATION: 16. FOUNDED IN: 1972. PERFORMANCE HOUSE AND CAPACITY: Centerville Performing Arts Center, 707. 1987-88 SEASON: 16th Season, presenting 4 operas, in a total of 13 performances. EDUCATION PROGRAMS: Opera-in-the-Schools Program, contracted through Young Audiences of Indiana, brings three singers, director, accompanist and technical director plus minimal sets, props and costumes, to school assemblies to perform operatic excerpts. Crux of program is audience participation. Open dress rehearsal for school groups. Supplementary preparatory programs on specific operas with filmstrips, recorded excerpts. AUDITIONS: Auditions held in Cincinnati, New York City and Chicago in May. Contact Elsie Klute. APPRENTICE PROGRAM: The company uses young artists throughout its productions and supplementary programs. Whitewater Opera conducts an apprentice program with Purdue University Graduate School in lighting design. 1987-88 SINGLE TICKET PRICE RANGE: $7.50-$15.00. FY 1986-87 OPERATING BUDGET: $155,119. FY 1987-88 OPERATING BUDGET: $172,458. 1986-87 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 4,200 at home; 3,750 on tour. 1986-87 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 14,000. 1986-87 EST. TOTAL MEDIA AUDIENCE FOR BROADCAST: 50,000 (radio). ADDRESS: 805 Promenade, P.O. Box 633, Richmond, IN 47375, (317) 962-7106.

1987-88 SEASON PRODUCTIONS: *Tosca, Amahl and the Night Visitors, La Cenerentola, The Mikado.*

IOWA

DES MOINES METRO OPERA

Douglas J. Duncan, Managing Director
Robert L. Larsen, Artistic Director

YEARS IN OPERATION: 15. FOUNDED IN: 1973. PERFORMANCE HOUSE AND CAPACITY: Blank Performing Arts Center, 488. 1987 SUMMER SEASON: 15th Season, presenting 3 operas, in a total of 18 performances. EDUCATION PROGRAMS: OPERA Iowa touring program brings one-act operas to schools throughout the state. Performances are preceded by workshops and seminars. Special children's performances of *La Boheme* and *The Turn of the Screw*, opera previews before all performances, Apprentice Artists concerts, chamber concerts, "Up with Opera" carnival, Elderhostel program, "Art in the Park" ensembles. AUDITIONS: Auditions are held annually in New York and Des Moines by appointment. Contact the company in September for audition information. APPRENTICE PROGRAM: A seven-week training program for young singers. Apprentice artists perform in numerous concerts, in comprimario roles in the mainstage shows, cover principal roles and give special performances with complete orchestra, scenery, costumes, etc. for special audiences. Auditions in above cities or by tape. Write for application. 1987-88 SINGLE TICKET PRICE RANGE: $15.00-$27.50. FY 1986-87 OPERATING BUDGET: $817,500. FY 1987-88 OPERATING BUDGET: $900,000. 1986 SUMMER TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 8,000 at home. 1986-87 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 80,000. 1986-87 EST. TOTAL MEDIA AUDIENCE FOR BROADCAST: 120,000 (television). ADDRESS: 106 West Boston Avenue, Indianola, IA 50125, (515) 961-6221.

1987-88 SEASON PRODUCTIONS: *La Boheme, The Flying Dutchman, The Turn of the Screw.*

KENTUCKY

KENTUCKY OPERA

Thomson Smillie, General Director,
OPERA America Board Member
Mary Ann Krebs, Executive Director

YEARS IN OPERATION: 36. FOUNDED IN: 1952. PERFORMANCE HOUSES AND CAPACITY: Robert S. Whitney Hall, 2,400; Macauley Theatre, 1,450; Moritz von Bomhard Theatre, 620. 1987-88 SEASON: 36th Season, presenting 4 operas, in a total of 21 performances. EDUCATION PROGRAMS: "Opera-Go-Round:" three resident artists tour the state for approximately twenty weeks a year presenting a revue-style introduction to opera with minimal sets, props and costumes. This alternates with a piano-accompanied staged piece; in 1986-87, the production was *The Telephone*. AUDITIONS: By letter to Kyle Ridout. Auditions on request in Louisville and biannually in New York City by appointment. APPRENTICE PROGRAM: Through education program above. 1987-88 SINGLE TICKET PRICE RANGE: $6.00-$33.00. FY 1986-87 OPERATING BUDGET: $1,632,124. FY 1987-88 OPERATING BUDGET: $1,409,526. 1986-87 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 34,000 at home. 1986-87 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 55,600. 1986-87 EST. TOTAL MEDIA AUDIENCE FOR BROADCAST: 43,000 (radio). ADDRESS: 631 South 5th Street, Louisville, KY 40202, (502) 584-4500.

1987-88 SEASON PRODUCTIONS: *Salome, The Mikado, Il Trovatore, The Fall of the House of Usher* (world premiere—Glass/Yorinks).

LOUISIANA

BATON ROUGE OPERA

Lori L. Ridgdell, Administrative Manager
Henry Holt, Artistic Director

YEARS IN OPERATION: 6. FOUNDED IN: 1981. PERFORMANCE HOUSE AND CAPACITY: Louisiana State University Union Theatre, 1,500. 1987-88 SEASON: 6th Season, presenting 3 operas, in a total of 6 performances. EDUCATION PROGRAMS: Free matinees for students; touring puppet show; free lectures; free master classes and workshops. AUDITIONS: Contact Henry Holt, c/o Baton Rouge Opera. 1987-88

SINGLE TICKET PRICE RANGE: $5.00-$20.00. FY 1986-87 OPERATING BUDGET: $250,000. FY 1987-88 OPERATING BUDGET: $225,000. 1986-87 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 4,000 at home. 1986-87 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 3,000. ADDRESS: P.O. Box 2269, Baton Rouge, LA 70821, (504) 922-9936.

1987-88 SEASON PRODUCTIONS: *La Boheme, Falstaff, The Merry Widow.*

NEW ORLEANS OPERA ASSOCIATION

Arthur G. Cosenza, General Director

YEARS IN OPERATION: 44. FOUNDED IN: 1943. PERFORMANCE HOUSE AND CAPACITY: New Orleans Theatre of Performing Arts, 2,317. 1987-88 SEASON: 45th Season, presenting 4 operas, in a total of 9 performances. EDUCATION PROGRAMS: "Oppets:" life-size puppets which perform opera for pre-school and elementary grades with recorded music, by engagement. AUDITIONS: By writing to the Association and sending biographical materials and pictures, or through New York auditions. APPRENTICE PROGRAM: Louisiana Internship Program, held annually, is open to all young aspiring singers in Louisiana who are ready to launch their careers. Brochures are released explaining the program and contain an application form. Those selected are used in the season. 1987-88 SINGLE TICKET PRICE RANGE: $14.00-$60.00. FY 1986-87 OPERATING BUDGET: $1,166,300. FY 1987-88 OPERATING BUDGET: $1,025,000. 1986-87 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 17,874 at home. ADDRESS: 333 St. Charles Avenue, Suite 907, New Orleans, LA 70130, (504) 529-2278.

1987-88 SEASON PRODUCTIONS: *Otello, Tosca, Rigoletto, Samson and Delilah.*

SHREVEPORT OPERA

Robert Murray, General Director/Artistic Director

YEARS IN OPERATION: 38. FOUNDED IN: 1949. PERFORMANCE HOUSES AND CAPACITY: Civic Theatre, 1,737; Strand Theatre, 1,632. 1987-88 SEASON: 39th Season, presenting 2 operas, in a total of 2 performances. EDUCATION PROGRAMS: "Opera on Wheels" performances (small operas with scenery and costumes with piano accompaniment) in schools, or students bused to theater for major production, recital or informance-style presentation. Informances at schools. Children's chorus. Movies for students. Met Opera Boxes for area schools. Poster contest. AUDITIONS: Regional artists may audition through "Singer of the Year" competition held the first Saturday in March with February deadline for entry; others by appointment. APPRENTICE PROGRAM: Metropolitan area artists only, working with annual productions. 1987-88 SINGLE TICKET PRICE RANGE: $2.50-$40.00. FY 1986-87 OPERATING BUDGET: $230,000. FY 1987-88 OPERATING BUDGET: $245,000. 1986-87 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 4,800 at home. 1986-87 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 10,400. ADDRESS: 610 Marshall Street, Shreveport, LA 71101-3653, (318) 227-9503.

1987-88 SEASON PRODUCTIONS: *The Barber of Seville, Madame Butterfly.*

MARYLAND

BALTIMORE OPERA COMPANY

Jay C. Holbrook, General Manager
William A. Yannuzzi, Music Director
John J. Lehmeyer, Director of Production

YEARS IN OPERATION: 37. FOUNDED IN: 1950. PERFORMANCE HOUSE AND CAPACITY: Lyric Opera House, 2,462. 1987-88 SEASON: 37th Season, presenting 4 operas, in a total of 17 performances. EDUCATION PROGRAMS: Baltimore Opera Company's educational subsidiary, Baltimore Opera Touring Theatre, tours throughout Maryland presenting programs for both elementary and high school students. "Opera Education for Youth" program provides free tickets to performances for school children and senior citizens. Free lectures open to the public are presented prior to every production. AUDITIONS: Singers may audition by appointment with William A. Yannuzzi, Music Director. Young artists are also heard via Baltimore Opera's Annual International Vocal Competition, which awarded $19,000 in prize money in 1987. 1987-88 SINGLE TICKET PRICE RANGE: $15.00-$52.00. FY 1986-87 OPERATING BUDGET: $1,550,000. FY 1987-88 OPERATING BUDGET: $2,100,000. 1986-87 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 21,387 at home; 30,000 on tour. 1986-87 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 3,200. ADDRESS: 527 North Charles Street, Baltimore, MD 21201-5030, (301) 727-0592.

1987-88 SEASON PRODUCTIONS: *Norma, Martha, La Traviata, Porgy and Bess.*

MASSACHUSETTS

BOSTON LYRIC OPERA COMPANY

Anne L. Ewers, General Director
John Balme, Artistic Director

YEARS IN OPERATION: 11. FOUNDED IN: 1976. PERFORMANCE HOUSE AND CAPACITY: Northeastern University Alumni Auditorium, 1,100. 1987-88 SEASON: 12th Season, presenting 2 operas, in a total of 4 performances. EDUCATION PROGRAMS: School program of *The Barber of Seville* with children participating. AUDITIONS: Application in writing to the General Director; tape requested. 1987-88 SINGLE TICKET PRICE RANGE: $10.00-$17.50. FY 1986-87 OPERATING BUDGET: $110,000. FY 1987-88 OPERATING BUDGET: $150,000. 1986-87 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 4,280 at home. ADDRESS: 102 The Fenway, Boston, MA 02115, (617) 267-1512.

1987-88 SEASON PRODUCTIONS: *The Turn of the Screw, Maria Stuarda.*

OPERA NEW ENGLAND

Clifford J. Brooks, Manager
Sarah Caldwell, Artistic Director

YEARS IN OPERATION: 14. FOUNDED IN: 1973. PERFORMANCE HOUSE AND CAPACITY: Touring company only. 1987-88 SEASON: 14th Season, presenting 3 operas, in a total of 38 performances. EDUCATION PROGRAMS: Children's Opera Tour presents a chamber opera each fall with sets, costumes and orchestra. Study guides produced prior to each opera and distributed to participating students. In-school pre-

view tour by artists serves as reinforcement to teacher's preparation with study guides. AUDITIONS: Write to Guild Auditions, P.O. Box 56, Babson Park, MA 02157, attention: Shirley Perry. Auditions are held each spring. 1987-88 SINGLE TICKET PRICE RANGE: $5.00-$22.00. FY 1986-87 OPERATING BUDGET: $211,000. FY 1987-88 OPERATING BUDGET: $213,000. 1986-87 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 26,000 on tour. 1986-87 EST. TOTAL MEDIA AUDIENCE FOR BROADCAST: 800,000 (radio). ADDRESS: P.O. Box 50, Boston, MA 02112, (617) 426-5300.

1987-88 SEASON PRODUCTIONS: *Cosi fan tutte, Threepenny Opera, Hansel and Gretel.*

MICHIGAN

MICHIGAN OPERA THEATRE

David DiChiera, General Director,
OPERA America Board Member
Melodee DuBois, Vice President for Administration

YEARS IN OPERATION: 17. FOUNDED IN: 1971. PERFORMANCE HOUSES AND CAPACITY: Fisher Theatre, 2,089; Masonic Temple Auditorium, 4,300. 1987-88 SEASON: 17th Season, presenting 6 operas, in a total of 61 performances. EDUCATION PROGRAMS: Full performances for students at all levels in schools, plus student matinee performances of a season production; "Overture to Opera" company tours the Detroit metropolitan area with programs designed for adults and students; American Sign Language signed performances of mainstage productions for the hearing impaired; handicapped accessibility programs for mainstage and touring productions; ten-week In-Residence touring program with one full-length opera production plus one-act operas, workshops and lecture-demonstrations; curriculum consulting; radio and television programs; commissioned works and recital programs. AUDITIONS: In Detroit, New York, Chicago, Los Angeles, and Dayton by appointment only; send resume, photo and letters of recommendation to MOT production office. APPRENTICE PROGRAM: Young Artist Apprentice Program, fall and spring seasons; weekly stipend and housing provided; singers perform comprimario roles, cover major roles, sing in chorus; classes in acting, movement, make-up design; guest master classes and coaching. Production interns in costuming, technical, stage management, wigs/make-up; music and production administration. 1987-88 SINGLE TICKET PRICE RANGE: $10.00-$45.00. FY 1986-87 OPERATING BUDGET: $4,700,000. FY 1987-88 OPERATING BUDGET: $4,900,000. 1986-87 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 98,000 at home; 40,000 on tour. 1986-87 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 150,000. ADDRESS: 6519 Second Avenue, Detroit, MI 48202, (313) 874-7850.

1987-88 SEASON PRODUCTIONS: *Falstaff, Man of La Mancha, Kismet, Il Trovatore, Die Fledermaus, La Boheme.*

MINNESOTA

THE MINNESOTA OPERA

Kevin H. Smith, General Director
Joan Dornemann, Music Director

YEARS IN OPERATION: 24. FOUNDED IN: 1963. PERFORMANCE HOUSE AND CAPACITY: Ordway Music Theatre, 1,665. 1987-88 SEASON: 25th Season, presenting 3 operas, in a total of 12 performances, 1 musical for 27 performances and 2 sessions of New Music-Theater Ensemble for approximately 15 performances. EDUCATION PROGRAMS: Midwest Opera Theater, the touring and educational affiliate of The Minnesota Opera, presents month-long composer-in-residence programs, comprehensive music-theater residencies, and in-school performances throughout the upper Midwest. AUDITIONS: Auditions are held in New York in the fall and locally periodically throughout the year. Contact Roxanne Stouffer at The Minnesota Opera office. APPRENTICE PROGRAM: The Minnesota Opera Summer Institute offers an intensive three-week training program for singers, directors, and coaches/conductors in June-July. 1987-88 SINGLE TICKET PRICE RANGE: $10.00-$38.00. FY 1986-87 OPERATING BUDGET: $1,800,000. FY 1987-88 OPERATING BUDGET: $2,900,000. 1986-87 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 58,000 at home; 5,800 on tour. 1986-87 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 48,500. 1986-87 EST. TOTAL MEDIA AUDIENCE FOR BROADCAST: 103,000 (radio). ADDRESS: 400 Sibley Street, Suite 20, St. Paul MN 55101, (612) 221-0122.

1987-88 SEASON PRODUCTIONS: *Die Fledermaus, Rigoletto, Rusalka,* Summer Musical to be announced, New Music-Theater Ensemble dates and repertoire to be announced.

MISSISSIPPI

THE MISSISSIPPI OPERA

Franklin Choset, General Manager

YEARS IN OPERATION: 43. FOUNDED IN: 1945. PERFORMANCE HOUSE AND CAPACITY: Jackson Municipal Auditorium, 2,420. 1987-88 SEASON: 43rd Season, presenting 3 operas, in a total of 5 performances. EDUCATION PROGRAMS: Excerpts and lecture demonstrations to elementary and secondary schools; dress rehearsals open to secondary students; excerpt performances for the handicapped. AUDITIONS: New York auditions; scheduled individual auditions in Jackson. Contact General Manager. 1987-88 SINGLE TICKET PRICE RANGE: $5.00-$30.00. FY 1986-87 OPERATING BUDGET: $210,215. FY 1987-88 OPERATING BUDGET: $245,311. 1986-87 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 6,000 at home. 1986-87 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 1,000. ADDRESS: P.O. Box 1551, Jackson, MS 39205, (601) 960-1528.

1987-88 SEASON PRODUCTIONS: *Rigoletto, The Consul, The Unicorn, the Gorgon, and the Manticore.*

MISSOURI

LYRIC OPERA OF KANSAS CITY

Russell Patterson, General Artistic Director
Evan R. Luskin, Managing Director

YEARS IN OPERATION: 29. FOUNDED IN: 1958: PERFORMANCE HOUSE AND CAPACITY: Lyric Theatre, 1,662. 1987-88 SEASON: 29th Season, presenting 5 operas, in a total of 30 performances. EDUCATION PROGRAMS: Extensive in-school peformances geared to age group and interest of audience. Formal three-year graduated education program; 1st

year—Introductory, four voice performance group; 2nd year—Backstage and scene shop tour, exploration of administration activities; 3rd year—In-school soloist performances. Each segment accompanied by attendance at mainstage performance. In addition, special in-school and in-house performances given for disadvantaged children. AUDITIONS: Auditions held twice yearly in New York and year-round in Kansas City by appointment. APPRENTICE PROGRAM: No formal apprentice program, but extensive cooperation with local Conservatory of Music to use students and faculty members in performance and stage management, etc. 1987-88 SINGLE TICKET PRICE RANGE: $5.00-$30.00. FY 1986-87 OPERATING BUDGET: $1,432,450. FY 1987-88 OPERATING BUDGET: $1,500,000. 1986-87 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 33,200 at home; 10,200 on tour. 1986-87 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 16,000. ADDRESS: 1029 Central, Kansas City, MO 64105, (816) 471-4933.

1987-88 SEASON PRODUCTIONS: *Der Rosenkavalier, Madame Butterfly, The Marriage of Figaro, The Tempest* (Hoiby), *Die Fledermaus.*

OPERA THEATRE OF SAINT LOUIS
Charles MacKay, General Director,
OPERA America Board Member
Colin Graham, Artistic Director
John Nelson, Music Director

YEARS IN OPERATION: 12. FOUNDED IN: 1976. PERFORMANCE HOUSES AND CAPACITY: Loretto-Hilton Center, Webster University, 954; Edison Theatre, Washington University, 658. 1987 SUMMER SEASON: 12th Season, presenting 4 operas, in a total of 25 performances. EDUCATION PROGRAMS: 150 events annually, including touring productions, debut artists concert series, education courses and seminars, and opera education lectures presented in conjunction with mainstage productions. AUDITIONS: Send letter, resume, and photo to Paul Kilmer, Artistic Administrator. 1987 SUMMER SINGLE TICKET PRICE RANGE: $6.00-$40.00. FY 1986-87 OPERATING BUDGET: $2,850,000. FY 1987-88 OPERATING BUDGET: $2,650,000. 1986 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 29,114 at home. 1986-87 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 8,200. 1986-87 EST. TOTAL MEDIA AUDIENCE FOR BROADCAST: 50,000 (radio). ADDRESS: 1 Kirthom Lane, P.O. Box 13148, St. Louis, MO 63119, (314) 961-0171.

1987 SUMMER SEASON PRODUCTIONS: *Carmen, La Cenerentola, Alcina, Beauty and the Beast* (American premiere—Oliver).

1988 SUMMER SEASON PRODUCTIONS: *La Boheme, Vanessa, La Finta Giardiniera, Oberon.*

SPRINGFIELD REGIONAL OPERA
Dawin Emanuel, Artistic Director
Pat Hicklin, Administrative Director

YEARS IN OPERATION: 9. FOUNDED IN: 1979. PERFORMANCE HOUSES AND CAPACITY: Landers Theatre, 680; Fantastic Caverns, 700. 1987 SUMMER SEASON: 9th Season, presenting 2 operas, in a total of 9 performances. AUDITIONS: Contact Pat Hicklin at the company offices for regional auditions. For New York auditions, contact Dawin Emanuel, 521 West 47th Street, #4A, New York, NY 10036. 1987 SUMMER SINGLE TICKET PRICE RANGE: $5.00-$25.00. FY 1986-87 OPERATING BUDGET: $100,000. FY 1987-88 OPERATING BUDGET: $100,000. 1986 SUMMER TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 2,200 at home. ADDRESS: 305 East Walnut, Suite 314, Springfield, MO 65806, (417) 869-1960.

1987 SUMMER SEASON PRODUCTIONS: *H.M.S. Pinafore, The Tales of Hoffmann.*

NEBRASKA

OPERA/OMAHA
Mary Robert, General Director,
OPERA America Board Member
John DeMain, Music Director

YEARS IN OPERATION: 28. FOUNDED IN: 1958. PERFORMANCE HOUSES AND CAPACITY: Orpheum Theatre, 2,759; Witherspoon Concert Hall, 800. 1987-88 SEASON: 29th Season, presenting 5 operas, in a total of 19 performances. EDUCATION PROGRAMS: Programs reach all ages, income levels and cultural backgrounds. Over 200 presentations are given each year. AUDITIONS: Send letter and photograph. Notification of auditions will be sent. APPRENTICE PROGRAM: Four-month program. Singers appear in mainstage, touring, and education programs. 1987-88 SINGLE TICKET PRICE RANGE: $6.00-$35.00. FY 1986-87 OPERATING BUDGET: $944,000. FY 1987-88 OPERATING BUDGET: $1,060,000. 1986-87 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 21,000 at home. 1986-87 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 34,000. 1986-87 EST. TOTAL MEDIA AUDIENCE FOR BROADCAST: 50,000 (radio); 100,000 (television). ADDRESS: P.O. Box 807 DTS, Omaha, NE 68101, (402) 346-4398.

1987-88 SEASON PRODUCTIONS: *The Turn of the Screw, Where's Dick?* (world premiere—Wallace/Korie), *The Juniper Tree, Carmen, La Boheme.*

NEVADA

NEVADA OPERA ASSOCIATION
Ted Puffer, General/Artistic Director

YEARS IN OPERATION: 20. FOUNDED IN: 1968. PERFORMANCE HOUSE AND CAPACITY: Pioneer Theater, 1,428. 1987-88 SEASON: 20th Season, presenting 3 operas, in a total of 6 performances. AUDITIONS: Held in Reno, New York City, Los Angeles, San Francisco. Send resume, repertoire, and photo to Nevada Opera. 1987-88 SINGLE TICKET PRICE RANGE: $9.00-$27.00. FY 1986-87 OPERATING BUDGET: $550,000. FY 1987-88 OPERATING BUDGET: $555,000. 1986-87 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 8,568 at home. 1986-87 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 4,284. ADDRESS: P.O. Box 3256, Reno, NV 89505, (702) 786-4046.

1987-88 SEASON PRODUCTIONS: *Rigoletto, The Magic Flute, Joan of Arc.*

NEW JERSEY

NEW JERSEY STATE OPERA

Alfredo Silipigni, General Director
James Dickson, Managing Director

YEARS IN OPERATION: 21. FOUNDED IN: 1965. PERFORMANCE HOUSE AND CAPACITY: New Jersey Symphony Hall, 2,800. 1987-88 SEASON: 22nd Season, presenting 3 operas, in a total of 5 performances. EDUCATION PROGRAMS: "Let's Make an Opera," volumes I and II; Quartet Recital; staged production of *The Telephone* with piano. AUDITIONS: 11th Annual Scholarship Audition Competition, Program Director, Barbara Burke. 1987-88 SINGLE TICKET PRICE RANGE: $6.00-$42.00. FY 1986-87 OPERATING BUDGET: $900,000. FY 1987-88 OPERATING BUDGET: $1,000,000. 1986-87 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 9,820 at home. ADDRESS: 1020 Broad Street, Newark, NJ 07102, (201) 623-5757.

1987-88 SEASON PRODUCTIONS: *Iris, Il Trovatore, Don Giovanni.*

NEW MEXICO

SANTA FE OPERA

John O. Crosby, General Director
Anthony Riolo, Executive Director

YEARS IN OPERATION: 31. FOUNDED IN: 1956. PERFORMANCE HOUSE AND CAPACITY: Santa Fe Opera House, 1,773. 1987 SUMMER SEASON: 31st Season, presenting 5 operas, in a total of 37 performances. EDUCATION PROGRAMS: Three youth opera performances promoted statewide, accessibility program for New Mexico pueblo youth; slide/tape show, live musical program, puppet shows available statewide; theatre tours available to schools during month of May; in-school program utilizing opera as a tool to illustrate current curriculum guidelines; general public preview of lecture series; libretti and synopsis services. AUDITIONS: Singers audition by appointment—write 48 East 63rd Street, New York, NY 10021. APPRENTICE PROGRAM: For both singers and technicians. Singers selected by auditions; employed under AGMA contract for three months; classes in movement, makeup, languages, acting, diction, dance; individual coaching; apprentices sing small roles and in chorus; two apprentice concerts in August. Theatre Technician Program is an intermediate to advanced level training program offering instruction and practical experience in scenery, properties and costume construction and stage lighting; selection through the application process. Technicians contact Dan Duro, P.O. Box 2408, Santa Fe, NM 87504-2408. 1987 SUMMER SINGLE TICKET PRICE RANGE: $10.00-$55.00. FY 1986-87 OPERATING BUDGET: $4,832,000. FY 1987-88 OPERATING BUDGET: $5,125,000. 1986 SUMMER TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 65,180 at home. 1986-87 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 3,667. ADDRESS: P.O. Box 2408, Santa Fe, NM 87504-2408, (505) 982-3851.

1987-88 SEASON PRODUCTIONS: *Madama Butterfly, Le Nozze di Figaro, Ariodante, Die Schweigsame Frau, The Nose.*

NEW YORK

ARTPARK

Christopher Keene, President and Music Director
Joanne Allison, Executive Director

YEARS IN OPERATION: 13. FOUNDED IN: 1974. PERFORMANCE HOUSE AND CAPACITY: Artpark Theater, 2,324. 1987 SUMMER SEASON: 13th Season, presenting 3 operas, in a total of 8 performances, and 2 musicals in a total of 40 performances. AUDITIONS: Contact the Production Department for audition dates locally and in New York City. 1987 SUMMER SINGLE TICKET PRICE RANGE: $9.00-$18.00. FY 1986-87 OPERATING BUDGET: $486,797. FY 1987-88 OPERATING BUDGET: $887,542 (opera). 1986 SUMMER TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES OF OPERA WITH ORCHESTRA: 11,224 at home. 1986 SUMMER TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 66,834. ADDRESS: P.O. Box 371, Lewiston, NY 14092, (716) 745-3377 (September-March), (716) 754-9001 (March-September).

1987 SUMMER SEASON PRODUCTIONS: *Die Fledermaus, The Girl of the Golden West, Siegfried, Annie Get Your Gun, Hello, Dolly!*

CHAUTAUQUA OPERA

Daniel L. Bratton, President, Chautauqua Institution
Linda Jackson, Managing Director
Mary-Therese Mennino, Business Manager

YEARS IN OPERATION: 58. FOUNDED IN: 1929. PERFORMANCE HOUSE AND CAPACITY: Norton Hall, 1,367. 1987 SUMMER SEASON: 59th Season, presenting 4 operas, in a total of 13 performances. EDUCATION PROGRAMS: "Operalogues;" one-act operas performed by apprentice artists for civic organizations and children. AUDITIONS: Write to Chautauqua Opera, P.O. Box 28, Chautauqua, NY 14722; winter address: P.O. Box 1562, Ansonia Station, New York, NY 10023. APPRENTICE PROGRAM: For 12-15 singers; advanced training in opera; comprimario roles in main season productions; performances of one-act operas; classes with guest faculty of Chautauqua Theatre and Dance programs. 1987 SUMMER SINGLE TICKET PRICE RANGE: $10.00-$25.00. FY 1986-87 OPERATING BUDGET: $457,000. FY 1987-88 OPERATING BUDGET: $480,000. 1986 SUMMER TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 11,605 at home. 1986 SUMMER TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 7,000. ADDRESS: P.O. Box 28, Chautauqua, NY 14722, (716) 357-6200.

1987 SUMMER SEASON PRODUCTIONS: *Romeo and Juliet, A Midsummer Night's Dream, Kiss Me Kate, Falstaff.*

GLIMMERGLASS OPERA

Paul Kellogg, General Director
Charles Schneider, Resident Conductor

YEARS IN OPERATION: 12. FOUNDED IN: 1975. PERFORMANCE HOUSE AND CAPACITY: The Alice Busch Opera Theater, 920. 1987 SUMMER SEASON: 13th Season, presenting 3 operas, in a total of 21 performances. EDUCATION PROGRAMS: "Opera Talks"—one before each opera giving historical and musical background for the general public. "Singers-in-the-Schools"—informal programs in which singers talk about their experiences as performers, why they have chosen their careers, etc., with arias and scenes. AUDITIONS: Auditions are generally held in New York in October and December.

Resumes and photographs with cover letter due by September 10, c/o Paul Kellogg. APPRENTICE PROGRAM: The company plans to begin a program in summer, 1988. 1987 SUMMER SINGLE TICKET PRICE RANGE: $10.00-$25.00. FY 1986-87 OPERATING BUDGET: $684,000. FY 1987-88 OPERATING BUDGET: $850,000. 1986 SUMMER TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 11,000 at home. 1986 SUMMER TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 1,000. ADDRESS: P.O. Box 191, Cooperstown, NY 13326, (607) 547-5704.

1987 SUMMER SEASON PRODUCTIONS: *Eugene Onegin, The Pirates of Penzance, A Midsummer Night's Dream.*

LAKE GEORGE OPERA FESTIVAL
Brian Lingham, General Director
Hal France, Music Director

YEARS IN OPERATION: 26. FOUNDED IN: 1962. PERFORMANCE HOUSE AND CAPACITY: Queensbury Festival Auditorium, 876. 1987 SUMMER SEASON: 26th Season, presenting 4 operas, in a total of 20 performances. EDUCATION PROGRAMS: Regular outreach in-school performances. Intensive "Create an Opera" in-school program for selected regional elementary schools. AUDITIONS: Regular New York auditions or by appointment in New York and Glens Falls. Contact Theresa Riddell, Company Coordinator. APPRENTICE PROGRAM: Extensive, selective AGMA-accredited two-year program with international faculty. Rosalind Elias, Artistic Director, Young Artists Program. 1987 SUMMER SINGLE TICKET PRICE RANGE: $9.00-$24.00. FY 1986-87 OPERATING BUDGET: $834,000. FY 1987-88 OPERATING BUDGET: $969,000. 1986 SUMMER TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 15,600 at home. 1986 SUMMER TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 11,260. 1986-87 EST. TOTAL MEDIA AUDIENCE FOR BROADCAST: 30,000 (radio). ADDRESS: P.O. Box 425, Glens Falls, NY 12801, (518) 793-3858.

1987 SUMMER SEASON PRODUCTIONS: *Rigoletto, The Mikado, The Elixir of Love, Hazel Kirke* (world premiere—Houston).

METROPOLITAN OPERA
Bruce Crawford, General Manager,
OPERA America Board Member
James Levine, Artistic Director
Joseph Volpe, Assistant Manager
Marilyn Shapiro, Assistant Manager

YEARS IN OPERATION: 104. FOUNDED IN: 1883. PERFORMANCE HOUSE AND CAPACITY: Metropolitan Opera House, 3,949. 1987-88 SEASON: 104th Season, presenting 22 operas, in a total of 210 performances. EDUCATION PROGRAMS: Student matinees, final dress rehearsals for elementary through college students; backstage tours for all ages including disabled persons; score desks; The Met Opera In-school Residency Program and teacher training component; special artists residencies; multiple access programs for blind, visually impaired, and physically disabled; nationwide and metropolitan area school memberships; opera boxes; study guides, filmstrips and slide sets; teacher in-service courses and workshops; adult lecture series; Met-in-the-Parks concerts. AUDITIONS: A young singer must apply in writing to the audition committee consisting of artistic staff. National Council auditions are held annually. APPRENTICE PROGRAM: Currently, seven young artists are on salary and contracted for three years. During that time, they receive coaching and lessons with the possibility of taking on specific roles. 1987-88 SINGLE TICKET PRICE RANGE: $16.00-$95.00. FY 1986-87 OPERATING BUDGET: $77,591,000. FY 1987-88 OPERATING BUDGET: $82,390,000. 1986-87 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 749,417 at home. 1986-87 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 200,000. 1986-87 EST. TOTAL MEDIA AUDIENCE FOR BROADCAST: 7,000,000 per radio broadcast (21); 7,000,000 per television broadcast (3). ADDRESS: Lincoln Center, New York, NY 10023, (212) 799-3100.

1987-88 SEASON PRODUCTIONS: *Otello, Manon, Ariadne auf Naxos, L'Elisir d'Amore, Das Rheingold, Tosca, Die Walküre, La Boheme, Il Trovatore, La Traviata, Die Entführung aus dem Serail, Die Fledermaus, Turandot, Les Contes d'Hoffmann, Macbeth, Pelleas et Melisande, Luisa Miller, Siegfried, Khovanshchina, Cosi fan tutte, Lulu, Werther.*

MUSIC-THEATRE GROUP/LENOX ARTS CENTER
Lyn Austin, Producing Director

YEARS IN OPERATION: 15. FOUNDED IN: 1972. PERFORMANCE HOUSES AND CAPACITY: St. Clement's, New York, NY, 99; Citizens Hall, Stockbridge, MA, 75. 1987-88 SEASON: 16th Season, presenting 4 operas and 1 workshop, in a total of 104 performances. AUDITIONS: Artists are auditioned throughout the year. Contact John Hart at the New York office from September 15-June 12 and at the Stockbridge office from June 15-August 24. APPRENTICE PROGRAM: A limited number of positions for administrative and technical apprentices are available during the summer only. 1987-88 SINGLE TICKET PRICE RANGE: $10.00-$20.00. FY 1986-87 OPERATING BUDGET: $1,012,000. FY 1987-88 OPERATING BUDGET: $1,315,000. 1986-87 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 11,600 at home; 83,500 on tour. 1986-87 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 15,000. ADDRESS: 735 Washington Street, New York, NY 10014, (212) 924-3108; Stockbridge, MA (June 15-August 25): (413) 298-5122.

1987-88 SEASON PRODUCTIONS: *Poppie Nongena, Cinderella in a Mirror* (world premiere—adapted from Massenet's *Cendrillon*), Mini-series, *Missa Carnival* (world premiere—Taymor (conceiver/director)/Goldenthal).

NEW YORK CITY OPERA
Beverly Sills, General Director,
OPERA America Vice President
Sergiu Comissiona, Music Director

YEARS IN OPERATION: 43. FOUNDED IN: 1944. PERFORMANCE HOUSE AND CAPACITY: New York State Theater, 2,779. 1987-88 SEASON: 43rd Season, presenting 19 operas (2 double bills), in a total of 130 performances, and 1 spring musical for a seven-week run. EDUCATION PROGRAMS: Students attend open dress rehearsals, seminars available to faculty members; large in-school performance series in the city; lectures and seminars are interpreted for the hearing impaired; opera "paks" with historical background on operas and composers are available to all for a very small fee. AUDITIONS: Sending a

resume and photo to the audition department will result in an audition. Everyone is heard. APPRENTICE PROGRAM: New York City Opera National Company serves as a training ground for young singers learning new roles and for City Opera singers who wish to specialize in a single role for a period of time. 1987-88 SINGLE TICKET PRICE RANGE: $5.00-$42.00. FY 1986-87 OPERATING BUDGET: $19,000,000. FY 1987-88 OPERATING BUDGET: $25,000,000. 1986-87 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 326,000 at home. 1986-87 EST. TOTAL MEDIA AUDIENCE FOR BROADCAST: 1,000,000 (television). ADDRESS: New York State Theater, Lincoln Center, New York, NY 10023, (212) 870-5600.

1987-88 SEASON PRODUCTIONS: *La Boheme, Casanova, Cavalleria Rusticana/I Pagliacci, The Desert Song, Faust, Die Fledermaus, Madama Butterfly, Le Nozze di Figaro, L'Oca del Cairo/Where the Wild Things Are, The Rake's Progress, La Rondine, The Student Prince, Sweeney Todd, Tosca, La Traviata, Turandot, Die Zauberflöte,* Spring Musical to be announced.

OPERA EBONY
Benjamin Matthews, Artistic Director
Wayne Sanders, Music Director

YEARS IN OPERATION: 13. FOUNDED IN: 1974. PERFORMANCE HOUSE AND CAPACITY: Aaron Davis Hall, 750. 1987-88 SEASON: 13th Season, presenting 3 operas, in a total of 9 performances. EDUCATION PROGRAMS: Lecture and opera excerpts for American Music Week 1987; "Introduction to Opera" young artists concert in April. AUDITIONS: Contact Wayne Sanders. 1987-88 SINGLE TICKET PRICE RANGE: $15.00-$20.00. FY 1986-87 OPERATING BUDGET: $100,000. FY 1987-88 OPERATING BUDGET: $100,000. 1986-87 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 2,800 at home. 1986-87 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 17,800. ADDRESS: 2109 Broadway, Suite 1418, New York, NY 10023, (212) 877-2110.

1987-88 SEASON PRODUCTIONS: *Lost in the Stars, Paul Lawrence Dunbar* (world premiere—Capers), *Frederick Douglass.*

THE OPERA ENSEMBLE OF NEW YORK
John J.D. Sheehan, Executive/Artistic Director
Jonathan Tunick, Music Director

YEARS IN OPERATION: 8. FOUNDED IN: 1979. PERFORMANCE HOUSE AND CAPACITY: The Lillie Blake School Theatre, 360. 1987-88 SEASON: 8th Season, presenting 4 operas (1 double bill), in a total of 18 performances. EDUCATION PROGRAMS: Opera assembly for children of P.S. 6, which includes the presentation of a reduced version of one opera, followed by a question and answer period. Special student group discount with any group of fifteen; teacher/chaperone included free. A grant from the Heckscher Foundation enables the company to provide a block of free tickets to minority students for each production. Dress rehearsals are open to secondary school students followed by a brief lecture. AUDITIONS: Send resume and photograph to Casting Manager. Singers are added to mailing list and notified when auditions are scheduled. APPRENTICE PROGRAM: Young Artists' Program includes master classes designed to develop and reinforce vocal, acting and stage techniques. Singers participate in all productions as part of The Ensemble and some are selected to cover major roles. They also present one concert of their own. 1987-88 SINGLE TICKET PRICE RANGE: $12.00-$17.00. FY 1986-87 OPERATING BUDGET: $285,510. FY 1987-88 OPERATING BUDGET: $300,000. 1986-87 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 4,855 at home. ADDRESS: 45 East 81st Street, New York, NY 10028, (212) 288-1485.

1987-88 SEASON PRODUCTIONS: *The Turn of the Screw, A Little Night Music, Will you Marry Me?* (world premiere—Weisgall)/*Purgatory.*

SYRACUSE OPERA
Robert Swedberg, General Director
James Caraher, Music Director

YEARS IN OPERATION: 14. FOUNDED IN: 1974. PERFORMANCE HOUSES AND CAPACITY: Crouse-Hinds Concert Theater, 2,006; Carrier Theater, 400. 1987-88 SEASON: 13th Season, presenting 3 operas, in a total of 6 performances. EDUCATION PROGRAMS: Student tickets for all main season performances; full performances of one-act operas in elementary and secondary schools; technical and artistic master class demonstrations available upon request; summer classes for seniors; ensemble program provides community outreach. AUDITIONS: By appointment in Syracuse. Send resume to General Director. 1987-88 SINGLE TICKET PRICE RANGE: $10.00-$50.00. FY 1986-87 OPERATING BUDGET: $675,000. FY 1987-88 OPERATING BUDGET: $695,000. 1986-87 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 10,800 at home; 1,200 on tour. 1986-87 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 28,625. ADDRESS: 410 East Willow Street, P.O. Box 6904, Syracuse, NY 13217-6904, (315) 475-5915.

1987-88 SEASON PRODUCTIONS: *Rigoletto, Madama Butterfly, The Tales of Hoffmann.*

TRI-CITIES OPERA COMPANY
Gerald Blount-Bierly, Executive Director
Carmen Savoca, Artistic Director
Peyton Hibbitt, Music Director

YEARS IN OPERATION: 38. FOUNDED IN: 1949. PERFORMANCE HOUSES AND CAPACITY: The Forum (Broome Center for the Performing Arts), 1,519; The Opera Center, 225. 1987-88 SEASON: 39th Season, presenting 3 operas, in a total of 15 performances. EDUCATION PROGRAMS: "Opera-Go-Round," the touring education program, brings four varied one-act children's operas and informative "Close-Ups" to schools in New York and Pennsylvania, and matinee performances of two major productions in The Forum; study guides and activity materials provided. AUDITIONS: Application form sent upon request. Audition scheduled after receipt of completed form and related material (resume, photo, etc.). Contact Joanne Ardune. APPRENTICE PROGRAM: The Resident Artist Training Program offers comprehensive class instruction in language, theatrical arts, vocal technique, style and interpretation. Two semesters: September-December and January-June. Several guild tuition scholarships awarded annually. 1987-88 SINGLE TICKET PRICE RANGE: $6.00-$20.00. FY 1986-87 OPERATING BUDGET: $628,805. FY 1987-88 OPERATING BUDGET: $729,329. 1986-87 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH OR-

CHESTRA: 12,000 at home. 1986-87 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 49,000. ADDRESS: 315 Clinton Street, Binghamton, NY 13905, (607) 797-6344.

1987-88 SEASON PRODUCTIONS: *The Student Prince, Don Giovanni, Samson and Dalila.*

VINEYARD THEATRE

Barbara Zinn Kreiger, Executive Director
Joseph A. Lo Schiavo, Artistic Director–Opera

YEARS IN OPERATION: 6. FOUNDED IN: 1981. PERFORMANCE HOUSES AND CAPACITY: Vineyard Theatre at 26th Street, 65; Vineyard Theatre at Union Square (1988), 150. 1987-88 SEASON: 7th Season, presenting 2 operas, in a total of 22 performances. EDUCATION PROGRAMS: A children's opera program that is presented at the theatre and tours to schools, festivals, and performing arts centers. The school tours include study guides, pre-performance workshops, performance and follow-up discussions. AUDITIONS: Send picture and resume to Joseph A. Lo Schiavo, Vineyard Theatre, c/o 317 Collins Avenue, Mt. Vernon, NY 10552. 1987-88 SINGLE TICKET PRICE: $15.00. FY 1986-87 OPERATING BUDGET: $64,890. FY 1987-88 OPERATING BUDGET: $104,840. 1986-87 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 625 at home. 1986-87 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 2,249. 1986-87 EST. TOTAL MEDIA AUDIENCE FOR BROADCAST: 10,000 (radio). ADDRESS: 309 East 26th Street, New York, NY 10010, (212) 832-1002.

1987-88 SEASON PRODUCTIONS: *The Accomplished Maid, Il Matrimonio Segreto.*

NORTH CAROLINA

GREENSBORO OPERA COMPANY

Peter Paul Fuchs, Artistic Director
Karen L. McDonald, Administrator

YEARS IN OPERATION: 7. FOUNDED IN: 1981. PERFORMANCE HOUSES AND CAPACITY: War Memorial Auditorium, 2,400; Carolina Theatre, 1,100. 1987-88 SEASON: 7th Season, presenting 1 opera, in a total of 1 performance. EDUCATION PROGRAMS: In-school program for all fourth and sixth grade students in the county schools (approximately 3,000); two opera presentations to fifth and eighth grade students in the city schools (approximately 3,000). AUDITIONS: For information, contact Karen McDonald. 1987-88 SINGLE TICKET PRICE RANGE: $5.00-$20.00. FY 1986-87 OPERATING BUDGET: $150,000. FY 1987-88 OPERATING BUDGET: $200,000. 1986-87 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 2,400 at home. 1986-87 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 6,000. ADDRESS: P.O. Box 29031, Greensboro, NC 27429-9031, (919) 273-9472.

1987-88 SEASON PRODUCTION: *Carmen.*

OPERA CAROLINA

Bruce Chalmers, General Director,
OPERA America Board Member

YEARS IN OPERATION: 38. FOUNDED IN: 1949. PERFORMANCE HOUSE AND CAPACITY: Ovens Auditorium, 2,476. 1987-88 SEASON: 39th Season, presenting 3 operas, in a total of 6 performances. EDUCATION PROGRAMS: The company tours the Southeast and presents approximately 150 school and community shows, including *Lazar and the Castle of the Peers* (a new piece by Loonis McGlohon), *Hansel and Gretel* (short and long versions), and *Extravaganza,* a Broadway operetta and opera potpourri. AUDITIONS: Company auditions held in-house November 14, 1987 and April 23, 1988, otherwise in New York and Charlotte by arrangement. APPRENTICE PROGRAM: Company has an eight-month Artist-in-Residence program for 8-10 young singers, which provides performing experience in school and touring productions and occasional opportunities in mainstage productions. Contact Lois Stein or Director of Education and Outreach (for Artist-in-Residence program). 1987-88 SINGLE TICKET PRICE RANGE: $8.00-$27.50. FY 1986-87 OPERATING BUDGET: $1,180,086. FY 1987-88 OPERATING BUDGET: $1,170,963. 1986-87 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 13,812 at home; 12,000 on tour. 1986-87 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 87,500. ADDRESS: 110 East 7th Street, Charlotte, NC 28202, (704) 332-7177.

1987-88 SEASON PRODUCTIONS: *La Traviata, Kiss Me Kate, Lucia di Lammermoor.*

PIEDMONT OPERA THEATRE

Norman Johnson, General Director

YEARS IN OPERATION: 10. FOUNDED IN: 1977. PERFORMANCE HOUSE AND CAPACITY: Roger L. Stevens Center for the Performing Arts, 1,380. 1987-88 SEASON: 10th Season, presenting 2 operas, in a total of 6 performances. EDUCATION PROGRAMS: Revivals of successful past programs: "Write your own Opera" and "Curtains Up!" previews and "Meet the Artists" programs for schools, civic groups, libraries. Pre-performance talks in the opera house. Reduced prices and group plans for students and teachers. AUDITIONS: New York auditions periodically. Auditions in Winston-Salem year-round by appointment. Contact Norman Johnson. APPRENTICE PROGRAM: Advanced opera students at the North Carolina School of the Arts sing in the chorus, perform some supporting roles, and cover lead roles. 1987-88 SINGLE TICKET PRICE RANGE: $5.00-$20.00. FY 1986-87 OPERATING BUDGET: $189,200. FY 1987-88 OPERATING BUDGET: $203,600. 1986-87 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 5,000 at home. 1986-87 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 5,000. ADDRESS: 610 Coliseum Drive, Winston-Salem, NC 27106, (919) 725-2022.

1987-88 SEASON PRODUCTIONS: *Rigoletto, The Mikado.*

NORTH DAKOTA

FARGO-MOORHEAD CIVIC OPERA COMPANY

David F. Martin, Artistic/Music Director

YEARS IN OPERATION: 18. FOUNDED IN: 1968. PERFORMANCE HOUSE AND CAPACITY: Reineke Fine Arts Center, North Dakota State University, 1,000. 1987-88 SEASON: 19th Season, presenting 2 operas, in a total of 4 performances. AUDITIONS: Resume, tape and picture to David F. Martin, Artistic Director. Auditions held in New York City and Fargo. 1987-88 SINGLE TICKET PRICE RANGE: $6.00-$10.00. FY 1986-87 OPERATING BUDGET: $240,000. FY 1987-88 OPERATING BUDGET: $220,000. 1986-87 TOTAL ATTEND-

ANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 4,500 at home. ADDRESS: 429 East Main, West Fargo, ND 58078, (701) 282-3703.

1987-88 SEASON PRODUCTIONS: *Martha, Madame Butterfly.*

OHIO

CINCINNATI OPERA

James de Blasis, Artistic Director
Paul A. Stuhlreyer, III, Managing Director

YEARS IN OPERATION: 67. FOUNDED IN: 1920. PERFORMANCE HOUSE AND CAPACITY: Music Hall, 3,630. 1988 SUMMER SEASON: 68th Season, presenting 4 operas, in a total of 8 performances. EDUCATION PROGRAMS: Nine different programs, tailored to specific age and experience levels, are performed in the four state area of Ohio, Indiana, Kentucky and West Virginia. Performed by the Ensemble Company of Cincinnati Opera! (ECCO!) for students grades 1-12, college audiences and adult/community groups. AUDITIONS: Auditions for major roles through agents; ECCO! and Young American Artist Program (YAAP) auditions through application/audition procedure. Application deadlines: YAAP—October 30, ECCO!—February 15; open auditions for chorus; contact for all auditions: Tom Bankston, Production Manager. APPRENTICE PROGRAM: Young American Artist Program: 8-10 weeks for 3-6 singers during summer festival (June/July). Includes acting and movement classes, master classes, fencing and coaching. Some supporting and cover roles in summer festival. 1987 SUMMER SINGLE TICKET PRICE RANGE: $6.00-$30.00. FY 1986-87 OPERATING BUDGET: $1,979,720. FY 1987-88 OPERATING BUDGET: $1,990,358. 1986-87 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 41,000 at home; 6,100 on tour. 1986-87 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 86,250. 1986-87 EST. TOTAL MEDIA AUDIENCE FOR BROADCAST: 200,000 (radio). ADDRESS: 1241 Elm Street, Cincinnati, OH 45210, (513) 621-1919.

1988 SUMMER SEASON PRODUCTIONS: *Carmen, Susannah, The Marriage of Figaro, La Boheme.*

CLEVELAND OPERA

David Bamberger, General Director

YEARS IN OPERATION: 12. FOUNDED IN: 1976. PERFORMANCE HOUSE AND CAPACITY: State Theatre, 3,100. 1987-88 SEASON: 12th Season, presenting 5 operas, in a total of 23 performances. EDUCATION PROGRAMS: Cleveland Opera on Tour, the education and outreach arm of Cleveland Opera, presents more than 200 performances of fully-staged children's opera and condensed classic operas per year to schools, performing arts presenter groups, civic organizations, senior citizen groups and the physically and developmentally challenged. Cleveland Opera on Tour has received national recognition for the only on-going arts program in Ohio specifically designed for senior citizen centers, patients confined to hospitals and developmentally disabled children and adults. AUDITIONS: Send resume to Casting Department. APPRENTICE PROGRAM: The Associate Artist Program provides singers from the Greater Cleveland area with an opportunity to perform extensively in school and community performances, and, when appropriate, in the subscription season. 1987-88 SINGLE TICKET PRICE RANGE: $9.00-$35.00. FY 1986-87 OPERATING BUDGET: $1,639,469. FY 1987-88 OPERATING BUDGET: $2,158,182. 1986-87 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 49,520 at home. 1986-87 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 44,799. 1986-87 EST. TOTAL MEDIA AUDIENCE FOR BROADCAST: 50,000 (radio). ADDRESS: 1438 Euclid Avenue, Cleveland, OH 44115-1806, (216) 575-0903.

1987-88 SEASON PRODUCTIONS: *Carmen, H.M.S. Pinafore, The Marriage of Figaro, Turandot, West Side Story.*

DAYTON OPERA ASSOCIATION

David DiChiera, Artistic Director,
OPERA America Board Member
Dennis Hanthorn, Managing Director

YEARS IN OPERATION: 26. FOUNDED IN: 1961. PERFORMANCE HOUSE AND CAPACITY: Memorial Hall, 2,489. 1987-88 SEASON: 27th Season, presenting 3 operas, in a total of 11 performances. EDUCATION PROGRAMS: Programs range from elementary through adult levels. All programs employ professional singers with the elementary level encompassing student involvement in the actual program. The total number of programs number 100. AUDITIONS: Artists should contact David DiChiera for auditions and locations. Contact Dennis Hanthorn regarding young artists program. APPRENTICE PROGRAM: Consists of 13-week residency with singers paid on a weekly basis. Participants perform in-school and community programs with the opportunity to undertake minor roles in one production. Singers receive training in acting, choreography, audition techniques and business methods dealing with management, public relations and contracts. 1987-88 SINGLE TICKET PRICE RANGE: $9.50-$25.00. FY 1986-87 OPERATING BUDGET: $670,000. FY 1987-88 OPERATING BUDGET: $820,000. 1986-87 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 20,000 at home. 1986-87 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 20,000. 1986-87 EST. TOTAL MEDIA AUDIENCE FOR BROADCAST: 30,000 (radio). ADDRESS: 125 East First Street, Dayton, OH 45402, (513) 228-0662.

1987-88 SEASON PRODUCTIONS: *Falstaff, Kismet, Carmen.*

LYRIC OPERA CLEVELAND

Michael McConnell, Executive Director/Artistic Director

YEARS IN OPERATION: 14. FOUNDED IN: 1974. PERFORMANCE HOUSE AND CAPACITY: Kulas Hall, Cleveland Institute of Music, 541. 1987 SUMMER SEASON: 14th Season, presenting 3 operas (1 double bill), in a total of 10 performances. EDUCATION PROGRAMS: Every year, a one-act (or equivalent) opera tours area schools with approximately 25 performances enacted for a total of approximately 8,000 students per school year. The 1986-87 year featured Marc Bucci's *Sweet Betsy from Pike*; the 1987-88 year will feature *The Pirates of Penzance*. Additionally, special group preview performances are provided for special constituency audiences and year-round individualized outreach performances are also available. AUDITIONS: Held locally in October/November for the following summer. APPRENTICE PROGRAM: Eight positions are available each summer for an eight-week duration.

Program is in conjunction with The Cleveland Institute of Music and includes chorus roles in mainstage productions, covering principal roles and career and technical coachings. 1987 SUMMER SINGLE TICKET PRICE RANGE: $9.00-$15.00. FY 1986-87 OPERATING BUDGET: $280,000. FY 1987-88 OPERATING BUDGET: $320,000. 1986 SUMMER TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 5,356 at home. 1986-87 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 7,500. ADDRESS: P.O. Box 06198, Cleveland, OH 44106, (216) 231-2484.

1987 SUMMER SEASON PRODUCTIONS: *Cosi fan tutte, Haydn's Head* (world premiere—Baker)/*The Medium.*

OPERA/COLUMBUS
Michael Harrison, General Director

YEARS IN OPERATION: 6. FOUNDED IN: 1981. PERFORMANCE HOUSE AND CAPACITY: Palace Theatre, 2,766. 1987-88 SEASON: 7th Season, presenting 5 operas, in a total of 18 performances. EDUCATION PROGRAMS: Artists-in-the-schools programs are presented to elementary through high school students, tailored to their age and experience level; community outreach programs for adults; opera informances: pre-opera lectures and previews, three per opera. AUDITIONS: Auditions are scheduled on a per call basis. Contact General Director. 1987-88 SINGLE TICKET PRICE RANGE: $13.00-$42.00. FY 1986-87 OPERATING BUDGET: $1,350,000. FY 1987-88 OPERATING BUDGET: $1,500,000. 1986-87 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 40,000 at home. 1986-87 EST. TOTAL MEDIA AUDIENCE FOR BROADCAST: 60,000 (radio). ADDRESS: LeVeque Tower Mezzanine, 50 West Broad Street, Columbus, OH 43215, (614) 461-8101.

1987-88 SEASON PRODUCTIONS: *La Traviata, Tristan und Isolde, Babes in Toyland, La Fanciulla del West, Die Fledermaus.*

TOLEDO OPERA
James Meena, Artistic Director

YEARS IN OPERATION: 29. FOUNDED IN: 1959. PERFORMANCE HOUSE AND CAPACITY: Toledo Masonic Auditorium, 2,500. 1987-88 SEASON: 29th Season, presenting 3 operas, in a total of 3 performances. EDUCATION PROGRAMS: Introductory program for elementary schools entitled "Opera in a Suitcase;" in-school performances of *Hansel and Gretel* and *The Elixir of Love*; junior opera guild student tickets and opera previews. AUDITIONS: Annual auditions held in spring of each season, contact opera office for information. Also Toledo Opera Keyboard Gallery American Artist Vocal Competition to be held in October, 1987—first prize is $500 and guaranteed contract with company for major or supporting role in 1988-89. APPRENTICE PROGRAM: Opera maintains four resident artists who perform outreach and school programs. Ohio residency and ten-month commitment required. Auditions held in the spring of each season. 1987-88 SINGLE TICKET PRICE RANGE: $5.00-$41.00. FY 1986-87 OPERATING BUDGET: $395,655. FY 1987-88 OPERATING BUDGET: $435,000. 1986-87 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 7,000 at home; 8,000 on tour. 1986-87 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 15,000. ADDRESS: 1700 North Reynolds Road, Toledo, OH 43615, (419) 531-5511.

1987-88 SEASON PRODUCTIONS: *La Boheme, Die Fledermaus, The Abduction from the Seraglio.*

YOUNGSTOWN SYMPHONY SOCIETY
Thomas Downard, General Manager
David Effron, Music Director

YEARS IN OPERATION: 60. FOUNDED IN: 1927. PERFORMANCE HOUSE AND CAPACITY: Edward W. Powers Auditorium, 2,351. 1987-88 SEASON: 60th Season, presenting 1 opera, in a total of 2 performances. 1987-88 SINGLE TICKET PRICE RANGE: $8.00-$22.00. FY 1986-87 OPERATING BUDGET: $750,000. FY 1987-88 OPERATING BUDGET: $800,000. 1986-87 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 2,000 at home. 1986-87 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 20,000. ADDRESS: 260 Federal Plaza West, Youngstown, OH 44503, (216) 744-4269.

1987-88 SEASON PRODUCTION: *Rigoletto.*

OKLAHOMA

TULSA OPERA
Bernard Uzan, General Director

YEARS IN OPERATION: 40. FOUNDED IN: 1948. PERFORMANCE HOUSE AND CAPACITY: Chapman Music Hall, 2,388. 1987-88 SEASON: 40th Season, presenting 3 operas, in a total of 9 performances. EDUCATION PROGRAMS: Children's opera workshops; gifted/talented career days; programs for hearing impaired/deaf; "Look-In" for school-aged children; "Opera/Impact"—adult education; shopping center programs; teacher workshops; pre-curtain highlights, in-school lecture/demonstrations; docents; Touring Ensemble; "Mervyn's Magical Matinees" for families, produced in cooperation with the Tulsa Philharmonic, Tulsa Ballet, and Tulsa Performing Arts Center, will present *Little Red Riding Hood* during the 1987-88 season. AUDITIONS: Submit photo and resume to Managing Director. Call Production Manager to schedule auditions in Tulsa and to find out about auditions in New York. APPRENTICE PROGRAM: The company sponsors the Tulsa Opera Studio, a master-level program, in conjunction with Oklahoma City University. Now in its second year, the studio toured to over 55 schools and community groups during the 1986-87 year. 1987-88 SINGLE TICKET PRICE RANGE: $10.00-$45.00. FY 1986-87 OPERATING BUDGET: $1,300,000. FY 1987-88 OPERATING BUDGET: $995,000. 1986-87 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 20,000 at home. 1986-87 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 15,000. ADDRESS: 1610 South Boulder, Tulsa, OK 74119, (918) 582-4035.

1987-88 SEASON PRODUCTIONS: *Rigoletto, The Tales of Hoffmann, The Mikado.*

OREGON

EUGENE OPERA
James Toland, General Director

YEARS IN OPERATION: 11. FOUNDED IN: 1975. PERFORMANCE HOUSES AND CAPACITY: Hult Center for the Performing Arts: Silva Concert Hall, 2,500; Soreng Theater,

500. 1987-88 SEASON: 11th Season, presenting 4 operas, in a total of 10 performances. AUDITIONS: Send letter, resume and photo. Notification of New York and Eugene house auditions will be sent. 1987-88 SINGLE TICKET PRICE RANGE: $7.50-$25.00. FY 1986-87 OPERATING BUDGET: $406,000. FY 1987-88 OPERATING BUDGET: $415,000. 1986-87 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 11,543 at home. ADDRESS: P.O. Box 11200, Eugene, OR 97440, (503) 485-3985.

1987-88 SEASON PRODUCTIONS: *Tosca, The Daughter of the Regiment, Tartuffe, The Marriage of Figaro.*

PORTLAND OPERA
Robert Bailey, General Director

YEARS IN OPERATION: 37. YEAR OF INCORPORATION: 1964. PERFORMANCE HOUSE AND CAPACITY: Portland Civic Auditorium, 3,000. 1987-88 SEASON: 37th Season, presenting 4 operas, in a total of 12 performances. EDUCATION PROGRAMS: Students, seniors and the disadvantaged attend dress rehearsals, backstage and costume shop tours. The Portland Opera Players, the company's touring arm, presents three original productions at locations throughout Oregon and southwest Washington. Full-scale one-act operas tour for young audiences; lecture-demonstrations at schools and colleges; in-school projects. Services for the disabled include special seating, braille translations of Supertext and infra-red listening devices. AUDITIONS: Scheduled on Saturday of closing performance of each production. Chorus auditions annually. Contact Helen Stratikos. 1987-88 SINGLE TICKET PRICE RANGE: $15.00-$60.00. FY 1986-87 OPERATING BUDGET: $1,901,000. FY 1987-88 OPERATING BUDGET: $1,812,000. 1986-87 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 33,000 at home. 1986-87 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 15,000. ADDRESS: 1530 S.W. Second Avenue, Portland, OR 97201, (503) 241-1407.

1987-88 SEASON PRODUCTIONS: *Romeo et Juliette, Madama Butterfly, Andrea Chenier, The Magic Flute.*

PENNSYLVANIA

AMERICAN MUSIC THEATER FESTIVAL
Marjorie Samoff, Producing Director
Eric Salzman, Artistic Director
Kevin Fitzpatrick, General Manager

YEARS IN OPERATION: 5. FOUNDED IN: 1983. PERFORMANCE HOUSES AND CAPACITY: Zellerbach Theater, 911; Harold Prince Theater, 180; Annenberg School Theater, 350; Walnut Street Theater, 1,000; Painted Bride Art Center, 250; WHYY Forum Theater, 800; Mandell Theater, 400. 1987-88 SEASON: 4th Season, presenting 6 opera and music-theater works, in a total of approximately 60 performances. EDUCATION PROGRAMS: The company hosts a "Meet the Artist" series where the public can discuss works with the artist. Artistic workshops are also held and the Festival is hosting an International Colloquium on music theater. AUDITIONS: Send photo and resume to Karen Faherty. APPRENTICE PROGRAM: Internship program for young adults wishing to gain experience in arts administration; stipends available. 1987-88 SINGLE TICKET PRICE RANGE: $16.00-$26.00. FY 1986-87 OPERATING BUDGET: $2,390,019. FY 1987-88 OPERATING BUDGET: $2,390,000. 1986-87 TOTAL ATTENDANCE AT FULLY STAGED PERFORMANCES WITH ORCHESTRA: 17,900 at home. ADDRESS: One Franklin Plaza, Suite 950, Philadelphia, PA 19103, (215) 988-9050.

1987-88 SEASON PRODUCTIONS: *Let Freedom Sing!, Stauf* (world premiere—Sahl/Saltzman), *The Apprenticeship of Duddy Kravitz* (world premiere—Mencken/Spenser), *Nodiho* (American premiere—Troupe Mwenzo Africa), *The Man Who Mistook his Wife for a Hat* (American premiere—Nyman/Morris), *Revelation in the Courthouse Park* (world premiere—Partch).

OPERA COMPANY OF PHILADELPHIA
Margaret Anne Everitt, General Director

YEARS IN OPERATION: 12. FOUNDED IN: 1975. PERFORMANCE HOUSE AND CAPACITY: Academy of Music, 2,818. 1987-88 SEASON: 13th Season, presenting 4 operas, in a total of 8 performances. EDUCATION PROGRAMS: "Arts From the Inside Out" for elementary school students; special programs for high school and college students as well as adults and senior citizens. Pre-opera lectures available for students and adults. AUDITIONS: Opera Company of Philadelphia/Luciano Pavarotti International Voice Competition (send letter to Competition Director); auditions are also held periodically, with arrangements made through managements. APPRENTICE PROGRAM: Plan Artists study major roles, sing minor roles, perform in chorus and outreach programs. Production and administrative internships are also available. 1987-88 SINGLE TICKET PRICE RANGE: $12.50-$100.00. FY 1986-87 OPERATING BUDGET: $2,500,000. FY 1987-88 OPERATING BUDGET: $2,500,000. 1986-87 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 25,898 at home. 1986-87 EST. TOTAL MEDIA AUDIENCE FOR BROADCAST: 500,000 (radio); 17,000,000 (television). ADDRESS: 1500 Walnut Street, Philadelphia, PA 19102, (215) 732-5814.

1987-88 SEASON PRODUCTIONS: *Tosca, Peter Grimes, Mefistofele, Cosi fan tutte.*

THE PENNSYLVANIA OPERA THEATER
Barbara Silverstein, General Manager/Artistic Director, OPERA America Board Member

YEARS IN OPERATION: 12. FOUNDED IN: 1975. PERFORMANCE HOUSES AND CAPACITY: Shubert Theater, 1,685; Port of History Museum Theatre, 500. 1987-88 SEASON: 12th Season, presenting 4 operas (1 double bill), in a total of 15 performances. EDUCATION PROGRAMS: Outreach program to senior citizen's centers, community groups, businesses and schools throughout the Delaware Valley area, presented all year long. Intensive education project, "In Every Way the Arts," carried out at 15 area public schools in Philadelphia, New Jersey and Delaware, providing students with a hands-on experience in learning about the creation and production of opera and the excitement of live performance. AUDITIONS: Send resume and recent photograph to Auditions, c/o The Pennsylvania Opera Theater. 1987-88 SINGLE TICKET PRICE RANGE: $12.00-$40.00. FY 1986-87 OPERATING BUDGET: $850,000. FY 1987-88 OPERATING BUDGET: $1,000,000. 1986-87 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 8,500 at home. 1986-87 TOTAL ATTENDANCE AT ALL OTHER PER-

FORMANCES: 3,000. ADDRESS: 1345 Chestnut Street, Suite 1934, Philadelphia, PA 19107-3418, (215) 972-0904.

1987-88 SEASON PRODUCTIONS: *The Barber of Seville, The Fairy Queen, The Marriage of Figaro.*

PITTSBURGH OPERA

Tito Capobianco, General Director and Vice President, OPERA America Board Member

YEARS IN OPERATION: 49. FOUNDED IN: 1938. PERFORMANCE HOUSE AND CAPACITY: Benedum Center for the Performing Arts, 2,770. 1987-88 SEASON: 49th Season, presenting 6 operas (1 double bill), in a total of 19 performances. EDUCATION PROGRAMS: "Opera Insights," pre-performance lectures; apprenticeship program for gifted and talented high school students; in-service day workshop for area teachers; student dress rehearsals; operalogues; slide show, distribution of plot synopses; outreach performances by members of Pittsburgh Opera Center; special student matinee of *Hansel and Gretel.* AUDITIONS: Auditions are held periodically in Pittsburgh and New York City. Send cover letter, resume and photo to Catherine Wolff, Assistant to the General Director. APPRENTICE PROGRAM: Pittsburgh Opera Center is a six-week training program for young singers and stage directors, held annually in the spring. Auditions are held in Pittsburgh and other selected cities in January. 1987-88 SINGLE TICKET PRICE RANGE: $10.00-$55.00. FY 1986-87 OPERATING BUDGET: $2,838,460. FY 1987-88 OPERATING BUDGET: $4,047,000. 1986-87 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 38,122 at home. ADDRESS: 600 Penn Avenue, Pittsburgh, PA 15222, (412) 281-0912.

1987-88 SEASON PRODUCTIONS: *Turandot, Cavalleria Rusticana/I Pagliacci, Hansel and Gretel, Don Giovanni, Carmen.*

SOUTH CAROLINA

SPOLETO FESTIVAL, U.S.A.

Nigel Redden, General Manager
Gian Carlo Menotti, Artistic Director
Spiros Argiris, Music Director

YEARS IN OPERATION: 11. FOUNDED IN: 1977. PERFORMANCE HOUSES AND CAPACITY: Gaillard Municipal Auditorium, 2,700; Dock Street Theatre, 463; Garden Theatre, 450. 1987 SUMMER SEASON: 11th Season, presenting 2 operas, in a total of 10 performances. EDUCATION PROGRAMS: Piccolo Spoleto is the official educational outreach component of the festival, which presents performances by local and regional artists to a broad audience. Most events are free of charge. Piccolo Spoleto also brings performances to community centers, hospitals, etc. In addition, the company presents an annual Young Audience series including lectures, videotape presentations and access to performances to local schools. AUDITIONS: Auditions for orchestra members are held annually throughout the United States in February and March. Contact the festival offices for more information. APPRENTICE PROGRAM: Apprentices are used in all departments and all aspects of the festival including production, general administration, orchestra, management, public relations, development, merchandising, box office and house management. 1987 SUMMER SINGLE TICKET PRICE RANGE: $6.00-$36.00. FY 1986-87 OPERATING BUDGET: $3,300,000. FY 1987-88 OPERATING BUDGET: Not available. 1986 SUMMER TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 9,500 at home. 1986 SUMMER TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 74,000. ADDRESS: P.O. Box 157, Charleston, SC 29402, (803) 722-2764.

1987 SUMMER SEASON PRODUCTIONS: *Salome, Platée.*

TENNESSEE

CHATTANOOGA SYMPHONY AND OPERA ASSOCIATION

Alan Valentine, Managing Director
Vakhtang Jordania, Conductor/Artistic Director

YEARS IN OPERATION: 43. FOUNDED IN: 1943. PERFORMANCE HOUSES AND CAPACITY: Tivoli Theatre, 1,615; Memorial Auditorium, 4,843. 1987-88 SEASON: 44th Season, presenting 3 operas, in a total of 3 performances. EDUCATION PROGRAMS: A fifty-minute program entitled "Operas Tell Stories" is presented free of charge to city, county and private schools in the Chattanooga area; reduced group and student ticket prices; lectures for adults. AUDITIONS: Contact Music Director Vakhtang Jordania. 1987-88 SINGLE TICKET PRICE RANGE: $10.00-$20.00. FY 1986-87 OPERATING BUDGET: $336,385. FY 1987-88 OPERATING BUDGET: $383,880. 1986-87 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 3,500 at home; 1,500 on tour. 1986-87 EST. TOTAL MEDIA AUDIENCE FOR BROADCAST: 300,000 (radio); 300,000 (television). ADDRESS: 8 Patten Parkway, Chattanooga, TN 37402, (615) 267-8583.

1987-88 SEASON PRODUCTIONS: *La Traviata, The Elixir of Love, Die Fledermaus.*

KNOXVILLE OPERA COMPANY

Robert Lyall, General Director

YEARS IN OPERATION: 9. FOUNDED IN: 1976. PERFORMANCE HOUSE AND CAPACITY: Tennessee Theatre, 1,531. 1987-88 Season: 9th Season, presenting 3 operas, in a total of 7 performances. EDUCATION PROGRAMS: Backstage tours for high school and college students are held during dress rehearsals. The company is initiating a touring group for the public schools with its apprentice program. AUDITIONS: Auditions for artists with agency representation are held in September in New York; others may audition by appointment in Knoxville; contact the company office. APPRENTICE PROGRAM: Comprimario roles in season productions and master classes with stage directors are offered to graduate students in voice at the University of Tennessee in a program co-sponsored by the company. 1987-88 SINGLE TICKET PRICE RANGE: $8.50-$29.00. FY 1986-87 OPERATING BUDGET: $336,030. FY 1987-88 OPERATING BUDGET: $366,000. 1986-87 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 7,840 at home. 1986-87 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 1,381. 1986-87 EST. TOTAL MEDIA AUDIENCE FOR BROADCAST: 300,000 (television). ADDRESS: P.O. Box 16, 602 South Gay Street, Suite 410, Knoxville, TN 37901, (615) 523-8712.

1987-88 SEASON PRODUCTIONS: *The Music Man, La Boheme, The Marriage of Figaro.*

OPERA MEMPHIS
Robert B. Driver, General/Artistic Director,
OPERA America Board Member
David Hook, Managing Director
James Caraher, Music Director

YEARS IN OPERATION: 32. FOUNDED IN: 1956. PERFORMANCE HOUSE AND CAPACITY: Orpheum Theater, 2,400. 1987-88 SEASON: 32nd Season, presenting 3 operas, in a total of 6 performances. EDUCATION PROGRAMS: Southern Opera Theatre tour of *Tale of Two Figaros, Sweet Betsy from Pike* and *The Barber of Seville* will be performed in city, county and West Tennessee schools during 1987-88. AUDITIONS: Send resume to the General/Artistic Director. APPRENTICE PROGRAM: Interns used in all areas of administration. 1987-88 SINGLE TICKET PRICE RANGE: $8.50-$37.00. FY 1986-87 OPERATING BUDGET: $594,500. FY 1987-88 OPERATING BUDGET: $610,000. 1986-87 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 9,520 at home. 1986-87 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 25,000. ADDRESS: Memphis State University, South Campus #47, Memphis, TN 38152, (901) 454-2706.

1987-88 SEASON PRODUCTIONS: *Rigoletto, The Barber of Seville, The Tales of Hoffmann.*

TEXAS

THE DALLAS OPERA
Plato Karayanis, General Director,
OPERA America Treasurer
Nicola Rescigno, Artistic Director

YEARS IN OPERATION: 31. FOUNDED IN: 1957. PERFORMANCE HOUSES AND CAPACITY: Music Hall at Fair Park, 3,420; Majestic Theatre, 1,604. 1987-88 SEASON: 31st Season, presenting 4 operas, in a total of 20 performances. EDUCATION PROGRAMS: Four student performances of *Tosca* will be presented during the 1987 fall season with full cast, orchestra and narrator, introducing grand opera to students in grades 5-8. Teacher's Guides and student newspapers distributed to all schools attending performances and trained docents present special in-school programs in preparation for performances. The Dallas Opera's Puppet Opera Theater will give 80 performances in public and private schools during early 1987. The featured Puppet Opera will be Robert Xavier Rodriguez' *Monkey See, Monkey Do,* commissioned by The Dallas Opera in 1986. Other programs are: two-week Affiliate Artist residencies, which include informances for high school and college students; and "Opera Insights" panel discussions for adults. AUDITIONS: Singers may request an audition by mailing their resume, photo, biography and reviews to Jonathan Pell, Artistic Administrator. 1987-88 SINGLE TICKET PRICE RANGE: $4.00-$60.00. FY 1986-87 OPERATING BUDGET: $5,035,000. FY 1987-88 OPERATING BUDGET: $4,436,673. 1986-87 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 65,544 at home. 1986-87 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 108,316. ADDRESS: Majestic Theatre, 1925 Elm Street, Suite 400, Dallas, TX 75201, (214) 979-0123.

1987 FALL SEASON PRODUCTIONS: *Tosca. L'Italiana in Algeri, Werther, Turandot.*

1988 SPRING SEASON PRODUCTIONS: To be announced.

HOUSTON GRAND OPERA
David Gockley, General Director,
OPERA America President
John DeMain, Music Director
Dolores Johnson, Managing Director

YEARS IN OPERATION: 32. FOUNDED IN: 1955. PERFORMANCE HOUSES AND CAPACITY: Wortham Theater Center: Alice and George Brown Theater, 2,246; The Lillie and Roy Cullen Theater, 1,100; Miller Outdoor Theater, 1,800 (10,000 lawn). 1987-88 SEASON: 33rd Season, presenting 7 operas, in a total of 56 performances. EDUCATION PROGRAMS: Houston Opera Center programs and activities encompass Houston Grand Opera Guild in-school docent program, touring affiliate Texas Opera Theater (see below), affiliate artists and Artists-In-Residence programs, student matinee performances, and Houston Opera Studio training program in conjunction with the University of Houston. AUDITIONS: For main season auditions, submit resume and photo to Scott Heumann, Dramaturg. For Houston Opera Studio auditions, submit resume and photo to Patricia Houk, Managing Director, Houston Opera Studio. APPRENTICE PROGRAM: Jointly sponsored by the University of Houston, the Houston Opera Studio is an advanced training program for singers and coaches. Course instruction includes voice, piano, movement, drama and languages. Performance opportunities in mainstage productions, scenes programs and recitals and community-sponsored concerts. 1987-88 SINGLE TICKET PRICE RANGE: $9.50-$85.00. FY 1986-87 OPERATING BUDGET: $7,302,600. FY 1987-88 OPERATING BUDGET: $9,919,600. 1986-87 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 106,051 at home; 44,000 on tour. 1986-87 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 16,400. ADDRESS: Wortham Theater Center, 510 Preston Street, Houston, TX 77002, (713) 546-0200.

1987-88 SEASON PRODUCTIONS: *Aida, The Abduction from the Seraglio, Nixon in China* (world premiere—Adams/Goodman), *Cosi fan tutte, La Rondine, Manon, Tannhäuser.*

THE LYRIC OPERA OF DALLAS
Terry Hicklin, General Director
John Burrows, Artistic Director

YEARS IN OPERATION: 5. FOUNDED IN: 1982. PERFORMANCE HOUSE AND CAPACITY: Plaza Theatre, 529. 1987 SUMMER SEASON: 4th Season, presenting 3 operas, in a total of 35 performances. EDUCATION PROGRAMS: In 1986, the company presented the world premiere of the children's opera, *The Ransom of Red Chief* by Robert Xavier Rodriguez, which was performed for elementary school children in Irving and Mesquite. The "Opera Access" program provides free tickets to minority, elderly, and disadvantaged persons who would otherwise not be able to attend productions. AUDITIONS: Approximately four sets of auditions are held each year from September to January. Send resume and photo. APPRENTICE PROGRAM: Master Artist series enables company members to participate in master classes with international artists. The Understudy Program allows all understudies to perform their roles in a full performance situation. 1987 SUMMER SINGLE TICKET PRICE RANGE: $10.00-$34.50. FY 1986-87 OPERATING BUDGET: $590,900. FY 1987-88 OPERATING BUDGET:

$709,000. 1986 SUMMER TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 13,568 at home. ADDRESS: 2733 Oak Lawn, Suite 201, Dallas, TX 75219, (214) 522-5653.

1987 SUMMER SEASON PRODUCTIONS: *The Merry Widow, Carmen, The Pirates of Penzance.*

OPERA THEATRE OF SAN ANTONIO
R. Paul Williams, Founder/General Director
Steven Larsen, Music Director

YEARS IN OPERATION: 4. FOUNDED IN: 1983. PERFORMANCE HOUSE AND CAPACITY: Carver Cultural Center, 650. 1987 SUMMER SEASON: 4th Season, presenting 3 operas, in a total of 9 performances. AUDITIONS: Auditions are open to all. Resume and cassette tape should be sent to General Director. 1987 SUMMER SINGLE TICKET PRICE RANGE: $10.00-$25.00. FY 1986-87 OPERATING BUDGET: $96,000. FY 1987-88 OPERATING BUDGET: $155,000. 1986 SUMMER TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 3,510 at home. 1986-87 EST. TOTAL MEDIA AUDIENCE FOR BROADCAST: 45,000 (radio). ADDRESS: 205 North Presa, San Antonio, TX 78205, (512) 271-7100.

1987 SUMMER SEASON PRODUCTIONS: *Die Fledermaus, H.M.S. Pinafore, Madame Butterfly.*

TEXAS OPERA THEATER
Ann Tomfohrde, Opera Center Manager
Stephen Sulich, Principal Conductor

YEARS IN OPERATION: 14. FOUNDED IN: 1974. PERFORMANCE HOUSE AND CAPACITY: Touring company only. 1987-88 SEASON: 14th Season, presenting 3 operas/revues, in a total of 45 performances. EDUCATION PROGRAMS: Student matinee operas (full productions with piano), opera previews, puppet shows, one-act operas, opera aria and music-theater revues, audition critiques, make-up demonstrations, career guidance programs and music-theater games. The company tours extensively in schools, malls and civic clubs. Study guides provided for events. Main company productions tour tri-state area and throughout the U.S. AUDITIONS: Send resume, photograph to June Christensen. Auditions held every November/December and March/April. APPRENTICE PROGRAM: Texas Opera Theater offers performance experience for young singers, directors, designers and conductors. Arts administration internships are also available. Contact June Christensen for more information. 1987-88 SINGLE TICKET PRICE RANGE: Ticket prices set by presenters. FY 1986-87 OPERATING BUDGET: $910,769. FY 1987-88 OPERATING BUDGET: $1,185,000. 1986-87 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 44,000 on tour. 1986-87 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 15,000. ADDRESS: Wortham Theater Center, 510 Preston, Houston, TX 77002, (713) 546-0290.

1987-88 SEASON PRODUCTIONS: *Gershwin and Porter, Amadeus Conducts Mozart, Lucia di Lammermoor.*

UTAH

UTAH OPERA
Glade Peterson, General Director
OPERA America Board Member

YEARS IN OPERATION: 10. FOUNDED IN: 1976. PERFORMANCE HOUSE AND CAPACITY: Capitol Theatre, 1,947. 1987-88 SEASON: 10th Season, presenting 4 operas (1 double bill), in a total of 12 performances. EDUCATION PROGRAMS: "Opera-in-the-Schools" program consisting of *Little Red Riding Hood* and *The Night Harry Stopped Smoking* for elementary and junior high schools. In the over 100 programs presented annually, over 70,000 students are reached. All performances are fully-staged and costumed with piano accompaniment. AUDITIONS: Contact Glade Peterson to schedule audition or to receive information about out-of-state auditions. 1987-88 SINGLE TICKET PRICE RANGE: $10.00-$30.00. FY 1986-87 OPERATING BUDGET: $1,000,000. FY 1987-88 OPERATING BUDGET: $1,100,000. 1986-87 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 23,100 at home. 1986-87 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 85,000. 1986-87 EST. TOTAL MEDIA AUDIENCE FOR BROADCAST: 3,000 (radio). ADDRESS: 50 West 2nd South, Salt Lake City, UT 84101, (801) 534-0842.

1987-88 SEASON PRODUCTIONS: *The Magic Flute, La Boheme, Gianni Schicchi/I Pagliacci.*

VIRGINIA

THE VIRGINIA OPERA
Peter Mark, General Director
Faye Bailey, General Manager

YEARS IN OPERATION: 13. FOUNDED IN: 1974. PERFORMANCE HOUSES AND CAPACITY: Norfolk Center Theater, 1,708; Carpenter Center for the Performing Arts, Richmond, 1,939. 1987-88 SEASON: 13th Season, presenting 5 operas (1 double bill), in a total of 20 performances. EDUCATION PROGRAMS: BUFFA!, a 45-minute in-school introduction to opera touring program; "Young People's Night at the Opera:" special student dress rehearsals for each mainstage production; curricular programs; integrated learning program in area school systems involving in-school presentations, study guides, teacher materials and training and student matinees; "Opera on the Go:" audio-visual previews in schools by volunteer docents; masterclasses, lecture demonstrations and vocal and technical workshops. Student discount tickets. AUDITIONS: Send resume and photo to Director of Artistic Operations. Auditions by appointment only. APPRENTICE PROGRAM: The company offers two apprentice opportunities: 1) A professional program January-March, 1988, offers intensive music and dramatic training for chorus, comprimario and cover artists taking part in the company's mainstage productions of *Manon* and *Cav/Pag.* Weekly stipend and housing are provided. Send resume and tape/cassette to Director of Artistic Operations; 2) A graduate opera studio program in collaboration with Virginia Commonwealth University for college credit performance opportunities with the company. Send resume and tape/cassette to Wayne Batty, Director, Virginia Common-

wealth University Opera Studio, VCU Music Department, 922 Park Avenue, Richmond, VA 23284. 1987-88 SINGLE TICKET PRICE RANGE: $10.50-$35.00. FY 1986-87 OPERATING BUDGET: $1,700,000. FY 1987-88 OPERATING BUDGET: $1,900,000. 1986-87 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 30,745 at home; 4,302 on tour. 1986-87 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 44,854. 1986-87 EST. TOTAL MEDIA AUDIENCE FOR BROADCAST: 36,000 (radio). ADDRESS: P.O. Box 625, Norfolk, VA 23501, (804) 627-9545.

1987-88 SEASON PRODUCTIONS: *Don Giovanni, La Boheme, Manon, Cavalleria Rusticana/I Pagliacci.*

THE WOLF TRAP OPERA COMPANY
Alan A. Rubin, President, Wolf Trap Foundation
Richard Woitach, Music Director
Francis Rizzo, Artistic Consultant
Peter Russell, Administrative Director

YEARS IN OPERATION: 17. FOUNDED IN: 1971. PERFORMANCE HOUSES AND CAPACITY: Filene Center, 7,000; The Barns of Wolf Trap, 350; Children's Theatre-in-the-Woods, 800. 1987 SUMMER SEASON: 17th Season, presenting 4 operas, in a total of 15 performances. EDUCATION PROGRAMS: Five performances of *The Music Shop* at the Children's Theatre-in-the-Woods (free admission); free pre-performance lectures; regular acting, movement and diction classes and masterclasses in performance with Wolf Trap guest artists and visiting staff for the company's resident singers; extensive internship program in technical theater for college students, including stage management, electrics, carpentry, props, costumes/wardrobe, scenery and administration. AUDITIONS: National auditions held in December and January in five major U.S. cities; contact Administrative Director by mail in early fall for audition application. APPRENTICE PROGRAM: The Wolf Trap Opera Company is by definition a residency vehicle for performance and advanced-level training for young singers of outstanding talent and potential. The summer residency includes movement/acting coaching and musical/diction coaching as well as performance opportunities. 1987 SUMMER SINGLE TICKET PRICE RANGE: $10.00-$20.00. FY 1986-87 OPERATING BUDGET: $434,967. FY 1987-88 OPERATING BUDGET: $440,000. 1986 SUMMER TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 8,417 at home. 1986-87 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 6,991. ADDRESS: 1624 Trap Road, Vienna, VA 22180, (703) 255-1935.

1987 SUMMER SEASON PRODUCTIONS: *Il Barbiere di Siviglia, L'Ormindo, A Midsummer Night's Dream, The Music Shop.*

WASHINGTON

SEATTLE OPERA
Speight Jenkins, General Director,
OPERA America Board Member

YEARS IN OPERATION: 24. FOUNDED IN: 1964. PERFORMANCE HOUSE AND CAPACITY: Seattle Opera House, 3,017. 1987-88 SEASON: 24th Season, presenting 5 operas, in a total of 27 performances. Wagner Festival presents 2 cycles of *The Ring* in a total of 8 performances. EDUCATION PROGRAMS: Community outreach productions throughout Washington State communities. Education and touring programs in 45 communities; matinee programs and backstage tour for elementary through college-aged students; previews for schools and adults. Theater pieces presented statewide through Washington State Cultural Enrichment Program. Education seminars/workshops for teachers, students and opera lovers preceding each opera. Active Education and Audience Development committees. AUDITIONS: Submit complete resume including performance with orchestra (role, conductor, year, and performing organization with current address and phone number), reviews, photo and name and address of agent. Contact Michael Mitchell, Associate Conductor. 1987-88 SINGLE TICKET PRICE RANGE: $9.00-$49.00. FY 1986-87 OPERATING BUDGET: $7,486,000. FY 1987-88 OPERATING BUDGET: $6,973,000. 1986-87 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 103,367 at home. 1986-87 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 17,825. ADDRESS: P.O. Box 9248, Seattle, WA 98109, (206) 443-4700.

1987 SUMMER SEASON PRODUCTIONS: *Der Ring des Nibelungen.*

1987-88 SEASON PRODUCTIONS: *Carmen, The Magic Flute, Orpheus and Eurydice, Rigoletto, Die Fledermaus.*

WISCONSIN

FLORENTINE OPERA COMPANY OF MILWAUKEE
John Gage, General Manager
Joseph Rescigno, Artistic Advisor

YEARS IN OPERATION: 54. FOUNDED IN: 1933. PERFORMANCE HOUSES AND CAPACITY: Uihlein Hall/Milwaukee Performing Arts Center, 2,219; Pitman Theater, Alverno College, 900. 1987-88 SEASON: 55th Season, presenting 4 operas, in a total of 24 performances. EDUCATION PROGRAMS: Wisconsin Opera Theater—in-school tour, 35 performances, January, February and March, 1988. "Everything You Know About Opera . . . but never knew you knew:" four singers, two actors, one electronic keyboard operator, AUDITIONS: To be held in New York and Milwaukee, May, 1988. By appointment only; contact Sally Miller. 1987-88 SINGLE TICKET PRICE RANGE: $9.00-$60.00. FY 1986-87 OPERATING BUDGET: $1,175,343. FY 1987-88 OPERATING BUDGET: $1,222,740. 1986-87 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 24,570 at home. 1986-87 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 10,000. ADDRESS: 750 North Lincoln Memorial Drive, Milwaukee, WI 53202, (414) 273-1474.

1987-88 SEASON PRODUCTIONS: *Il Trovatore, Hansel and Gretel, The Ballad of Baby Doe, Turandot.*

MADISON OPERA
Ann Stanke, Manager
Roland Johnson, Music Director/Conductor
Arline Johnson, Artistic Director, Emeritus

YEARS IN OPERATION: 25. FOUNDED IN: 1962. PERFORMANCE HOUSES AND CAPACITY: Oscar Mayer Theatre, 2,200; Masonic Temple Auditorium, 885; Madison Area Technical College, 1,000. 1987-88 SEASON: 26th Season, presenting 2 operas, in a total of 4 performances. EDUCATION PROGRAMS: Youth performances of major staged opera offered to

high school students. Specially prepared educational materials are sent to schools in advance of performance. AUDITIONS: By mutual arrangement through Madison Opera office. 1987-88 SINGLE TICKET PRICE RANGE: $6.50-$30.00. FY 1986-87 OPERATING BUDGET: $274,204. FY 1987-88 OPERATING BUDGET: $160,530. 1986-87 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 4,708 at home. 1986-87 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 1,000. ADDRESS: 458 Charles Lane, Madison, WI 53711, (608) 238-8085.

1987-88 SEASON PRODUCTIONS: *The Merry Widow, Madame Butterfly.*

SKYLIGHT COMIC OPERA, LTD.
Colin Cabot, Managing Director
Stephen Wadsworth, Artistic Director
Francesca Zambello, Artistic Director

YEARS IN OPERATION: 28. FOUNDED IN: 1959. PERFORMANCE HOUSES AND CAPACITY: Skylight Theatre, 249; Vogel Hall, 484. 1987-88 SEASON: 29th Season, presenting 11 operas/musical theater works (1 double bill), in a total of 142 performances. EDUCATION PROGRAMS: Tours to local schools and institutions of one-act opera. Signed performances of regular season offerings. AUDITIONS: By appointment with artistic directors in Milwaukee. Send resume to be put on mailing list. Auditions for 1988-89 season are scheduled for January and February, 1988. APPRENTICE PROGRAM: For members of the company; comprised of master classes, vocal coaching, covering of roles in season productions. 1987-88 SINGLE TICKET PRICE RANGE: $13.00-$16.00. FY 1986-87 OPERATING BUDGET: $794,250. FY 1987-88 OPERATING BUDGET: $982,850. 1986-87 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 25,000 at home; 1,000 on tour. 1986-87 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 10,200. ADDRESS: 813 North Jefferson, Milwaukee, WI 53202, (414) 271-9580.

1987-88 SEASON PRODUCTIONS: *A Propos de Paris! Night! Youth! Paris! and the Moon, Irma La Douce, The Marriage of Figaro, Working, H.M.S. Pinafore, 'Tis the Season, Orontea, West Side Story, Albert Herring, Bernstein Revued.*

PUERTO RICO

OPERA DE CAMARA
Luis Pereira, General Director/Artistic Director

YEARS IN OPERATION: 10. FOUNDED IN: 1977. PERFORMANCE HOUSES AND CAPACITY: Drama Hall, Centro de Bellas Artes, 760; Teatro Tapia, 721. 1987-88 SEASON: 10th Season, presenting 3 operas, in an undetermined number of performances. EDUCATION PROGRAMS: "Juguemos a la Opera (Let's Play Opera)"—children 5-11 years of age are acquainted with opera the fun way. A coloring and activity booklet is distributed. Music Theater Creative Summer Camp—children ages 9-12 create their own music, text, and scenery for a short opera to be performed at the end of the six-week intensive training program. AUDITIONS: Contact Artistic Director. 1987-88 SINGLE TICKET PRICE RANGE: $8.00-$15.00. FY 1986-87 OPERATING BUDGET: $200,669. FY 1987-88 OPERATING BUDGET: $284,558. 1986-87 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 6,231 at home; 1,500 on tour. 1986-87 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 4,500. ADDRESS: 14 Candina Street, Condado, PR 00907, (809) 723-3337.

1987-88 SEASON PRODUCTIONS: *El Gato con Botas, Hansel and Gretel, El Mensajero de Plata.*

CANADA

CALGARY OPERA ASSOCIATION
Brian M. Hanson, General Manager/Artistic Director
David Speers, General Manager/Artistic Director Designate

YEARS IN OPERATION: 15. FOUNDED IN: 1972. PERFORMANCE HOUSE AND CAPACITY: Southern Alberta Jubilee Auditorium, 2,719. 1987-88 SEASON: 16th Season, presenting 3 operas, in a total of 11 performances. EDUCATION PROGRAMS: Tour to approximately 30 schools with abridged versions of operas. AUDITIONS: By appointment in Calgary and yearly in Toronto, Montréal, New York and Vancouver. 1987-88 SINGLE TICKET PRICE RANGE: $8.00-$36.00. FY 1986-87 OPERATING BUDGET: $1,063,443. FY 1987-88 OPERATING BUDGET: $1,591,531. 1986-87 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 23,893 at home. 1986-87 EST. TOTAL MEDIA AUDIENCE FOR BROADCAST: 2,000,000. (radio). ADDRESS: #306, 1011 First Street. SW, Calgary, Alberta T2R 1J2, (403) 262-7286.

1987-88 SEASON PRODUCTIONS: *Don Giovanni, Porgy and Bess, Il Trovatore.*

CANADIAN OPERA COMPANY
Lotfi Mansouri, General Director,
OPERA America Vice President

YEARS IN OPERATION: 38. FOUNDED IN: 1950. PERFORMANCE HOUSES AND CAPACITY: O'Keefe Centre for the Performing Arts, 3,167; Texaco Opera Theatre, 450. 1987-88 SEASON: 37th Season, presenting 7 operas, in a total of 54 performances. EDUCATION PROGRAMS: Student dress rehearsal programs; adult education lecture series; in-school performances; community residency programs through the Canadian Opera Company Ensemble; new works for family/school audiences at Texaco Opera Theatre; Canadian Opera Company Ensemble for development of young singers; Income Managers Program for training in marketing and fundraising. AUDITIONS: Regional auditions are held in four Canadian cities each fall for the Canadian Opera Company Ensemble. APPRENTICE PROGRAM: Canadian Opera Company Ensemble—a year-round company of young Canadian singers. Income Managers Program—year-round training for marketers and fundraisers. 1987-88 SINGLE TICKET PRICE RANGE: $16.00-$65.00. FY 1986-87 OPERATING BUDGET: $16,751,000. FY 1987-88 OPERATING BUDGET: $15,600,000. 1986-87 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 230,431 at home; 42,680 on tour. 1986-87 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 24,000. 1986-87 EST. TOTAL MEDIA AUDIENCE FOR BROADCAST: 2,500,000 (radio); 250,000 (television). ADDRESS: 227 Front Street, East, Toronto, Ontario M5A 1E8, (416) 363-6671.

1987-88 SEASON PRODUCTIONS: *La Forza del Destino, Tristan und Isolde, Orpheus in the Underworld, Lady Macbeth of Mtsensk, Don Giovanni, Ariadne auf Naxos, The Tales of Hoffmann.*

COMUS MUSIC THEATRE OF CANADA
Stephen McNeff, Artistic Director
Cheryl Watson, Administrator

YEARS IN OPERATION: 11. FOUNDED IN: 1975. PERFORMANCE HOUSES AND CAPACITY: Trinity Studio, 100; St. Michael's Theatre, 262; St Paul's/Trinity Church, 700. 1987-88 SEASON: 12th Season, presenting 3 operas, in a total of 10 performances. EDUCATION PROGRAMS: Exploratory workshop for composers and librettists—April. Opportunities provided to work with a number of music-theatre professionals on extracts of works-in-progress. AUDITIONS: Contact Artistic Director for an appointment; open auditions—September, 1987. 1987-88 SINGLE TICKET PRICE RANGE: $5.00-$15.00. FY 1986-87 OPERATING BUDGET: $160,000. FY 1987-88 OPERATING BUDGET: $225,000. 1986-87 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 410. ADDRESS: 95 Trinity Street, Toronto, Ontario M5A 3C7, (416) 363-3868.

1987-88 SEASON PRODUCTIONS: *Tomorrow and Tomorrow* (Canadian premiere-Tim Sullivan), *Garden Variations Penthouse Suite* (world premieres-Parsons/Anderson).

EDMONTON OPERA ASSOCIATION
Robert J. Hallam, General Manager,
OPERA America Board Member
Irving Guttman, Artistic Director

YEARS IN OPERATION: 24. FOUNDED IN: 1963. PERFORMANCE HOUSE AND CAPACITY: Northern Alberta Jubilee Auditorium, 2,694. 1987-88 SEASON: 24th Season, presenting 4 operas, in a total of 12 performances. EDUCATION PROGRAMS: Opera preview series presenting history and important details of upcoming production. Student dress rehearsals: school sent education package and presented with "behind the scenes" introduction to opera and dress rehearsal experience. AUDITIONS: Yearly fall auditions in New York, Toronto, Montréal and Vancouver. 1987-88 SINGLE TICKET PRICE RANGE: $11.00-$39.50. FY 1986-87 OPERATING BUDGET: $1,833,000. FY 1987-88 OPERATING BUDGET: $1,891,000. 1986-87 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 28,174 at home; 3,000 on tour. 1986-87 EST. TOTAL MEDIA AUDIENCE FOR BROADCAST: 750,000 (radio). ADDRESS: #202, 11456 Jasper Avenue, Edmonton, Alberta T5K 0M1, (403) 482-7030.

1987-88 SEASON PRODUCTIONS: *La Traviata, Don Giovanni, The Pirates of Penzance, Manon Lescaut.*

MANITOBA OPERA
Bruce H. Lang, Administrative Director
Irving Guttman, Artistic Director

YEARS IN OPERATION: 15. INCORPORATED IN: 1969. PERFORMANCE HOUSE AND CAPACITY: Centennial Concert Hall, 2,119. 1987-88 SEASON: 16th Season, presenting 3 operas, in a total of 9 performances. EDUCATION PROGRAMS: "Manitoba Opera on Tour" presents an abridged version of an opera or operetta to school and community audiences for a four-week period in the spring. AUDITIONS: Apply to Artistic Director. 1987-88 SINGLE TICKET PRICE RANGE: $10.00-$41.00. FY 1986-87 OPERATING BUDGET: $909,122. FY 1987-88 OPERATING BUDGET: $1,005,000. 1986-87 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 18,631 at home. 1986-87 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 5,000. 1986-87 EST. TOTAL MEDIA AUDIENCE FOR BROADCAST: 750,000 (radio). ADDRESS: #121, 555 Main Street, Winnipeg, Manitoba R3B 1C3, (204) 942-7479.

1987-88 SEASON PRODUCTIONS: *Il Trovatore, The Merry Widow, Romeo et Juliette.*

NATIONAL ARTS CENTER (FESTIVAL OTTAWA)
Joanne Morrow, Music Producer
Gabriel Chmura, Music Director/Principal Conductor

YEARS IN OPERATION: 18. FOUNDED IN: 1969. PERFORMANCE HOUSE AND CAPACITY: Opera House, 2,133. 1987-88 SEASON: No productions are planned at this time. AUDITIONS: By appointment. APPRENTICE PROGRAM: Conductor's Apprentice Program. ADDRESS: P.O. Box 1534, Station B, Ottawa, Ontario K1P 5W1, (613) 996-5051.

1987-88 SEASON PRODUCTIONS: No productions are planned at this time.

OPERA LYRA
Marlene Bogert, General Manager
Jeannette Aster, Artistic Director

YEARS IN OPERATION: 3. FOUNDED IN: 1984. PERFORMANCE HOUSES AND CAPACITY: National Arts Centre Theatre, 842; Chateau Laurier Hotel, 300. 1987-88 SEASON: 3rd Season, presenting 2 operas, in a total of 7 performances. AUDITIONS: Held in the spring of each year. Contact General Manager at the company office or the Artistic Director at (416) 844-0963 in Toronto for more information. 1987-88 SINGLE TICKET PRICE RANGE: $15.00-$28.00. FY 1986-87 OPERATING BUDGET: $174,000. FY 1987-88 OPERATING BUDGET: $227,000. 1986-87 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 4,200 at home. 1986-87 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 400. ADDRESS: Box 3595, Station C, Ottawa, Ontario K1Y 4J7, (613) 233-9200.

1987-88 SEASON PRODUCTIONS: *The Elixir of Love, The Gypsy Baron* (concert version).

L'OPÉRA DE MONTRÉAL
Bernard S. Creighton, Director, Administration and Finance
Jean-Paul Jeannotte, Artistic Director

YEARS IN OPERATION: 7. FOUNDED IN: 1980. PERFORMANCE HOUSE AND CAPACITY: Place des Arts, 2,900. 1987-88 SEASON: 8th Season, presenting 4 operas, in a total of 27 performances. AUDITIONS: Auditions open to young Canadians and take place in the spring. Call (514) 842-8436. APPRENTICE PROGRAM: 1987-88 program runs for nine months and starts in October. 1987-88 SINGLE TICKET PRICE RANGE: $14.00-$47.25. FY 1986-87 OPERATING BUDGET: $6,200,000. FY 1987-88 OPERATING BUDGET: $5,400,000. 1986-87 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 95,000 at home. ADDRESS: 1157 Ste-Catherine est, Montréal, Québec H2L 2G8, (514) 521-5577.

1987-88 SEASON PRODUCTIONS: *Otello, La Cenerentola, Carmen, Don Giovanni.*

PACIFIC OPERA VICTORIA
Kerri Mooney, General Manager
Timothy Vernon, Artistic Director

YEARS IN OPERATION: 12. FOUNDED IN: 1975. PERFORMANCE HOUSE AND CAPACITY: McPherson Playhouse, 796. 1987-88 SEASON: 12th Season, presenting 2 operas, in a total of 10 performances. EDUCATION PROGRAMS: Students attend dress rehearsals. AUDITIONS: Send resume to General Manager. Auditions are held in one major Canadian city once a year and twice locally. 1987-88 SINGLE TICKET PRICE RANGE: $12.00-$30.00. FY 1986-87 OPERATING BUDGET: $350,000. FY 1987-88 OPERATING BUDGET: $432,000. 1986-87 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 8,179 at home. ADDRESS: P.O. Box 386, Station E, Victoria, British Columbia V8W 2N2, (604) 385-0222.

1987-88 SEASON PRODUCTIONS: *Lucia di Lammermoor, Fidelio.*

VANCOUVER OPERA
Beverly Trifonidis, General Manager
Brian McMaster, Artistic Director
David Walsh, Assistant Artistic Director

YEARS IN OPERATION: 27. FOUNDED IN: 1960. PERFORMANCE HOUSE AND CAPACITY: Queen Elizabeth Theatre, 2,823. 1987-88 SEASON: 27th Season, presenting 4 operas, in a total of 16 performances. EDUCATION PROGRAMS: Vancouver Opera Touring Ensemble offers three major services: Opera-in-the-Schools presents "Opera Allsorts" for elementary schools; "Allsort Fusion" for high schools; "An Evening at the Opera" for communities; and community residency programs combining performances, workshops, masterclasses and/or slide presentations. AUDITIONS: Artists may contact Joan Voisine, Artistic Administrator. 1987-88 SINGLE TICKET PRICE RANGE: $17.50-$51.50. FY 1986-87 OPERATING BUDGET: $2,600,000. FY 1987-88 OPERATING BUDGET: $2,700,000. 1986-87 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 41,403 at home. 1986-87 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 110,000. 1986-87 EST. TOTAL MEDIA AUDIENCE FOR BROADCAST: 100,000 (radio). ADDRESS: 1132 Hamilton Street, Vancouver, British Columbia V6B 2S2, (604) 682-2871.

1987-88 SEASON PRODUCTIONS: *La Boheme, The Cunning Little Vixen, The Turn of the Screw, Die Fledermaus.*

BRAZIL

TEATRO MUNICIPAL DO RIO DE JANEIRO
Fernando Bicudo, General Manager/Artistic Director

YEARS IN OPERATION: 78. FOUNDED IN: 1909. PERFORMANCE HOUSES AND CAPACITY: Teatro Municipal, 2,253; Teatro João Caetano, 1,600. EDUCATION PROGRAMS: Opera program for children up to 15 years of age, showing how a performance is prepared, including how rehearsals are run, how the stage is prepared for an actual performance, and a make-up demonstration. Special presentations are also arranged for high school and university students. Similar events are offered by Teatro Municipal's orchestra and ballet wings. AUDITIONS: Contact the General Manager/Artistic Director. APPRENTICE PROGRAM: Selected chorus members are trained to perform comprimario and leading roles. 1988 SINGLE TICKET PRICE RANGE: $2.00-$20.00. FY 1986-87 OPERATING BUDGET: $1,700,000. FY 1987-88 OPERATING BUDGET: Not available. ADDRESS: Praca Floriano, s/n CEP 2231, Rio de Janiero, RJ, Brazil-ZC 20.030, (55) (21) 240-8665.

1988 SEASON PRODUCTIONS: Information not available at this time.

OPERA AMERICA CONTRIBUTORS

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(continued from page 26)

establishing in its first year an unprecedented 15,000 member subscriber base. Next year the company will operate with a $4.2 million budget. Both of these companies promise to become institutions of broad dimension—already programs are underway for outreach, education, and the training of young artists.

North America is a vast and diverse continent, with great regional differences. Because of this, economic distress may prevail in one region while an artistic renaissance bursts forth in another. This paradox seems to be reflected in the opera field, where both caution and audacity reign side by side, season after season. The 1987-88 season is no exception, as many opera companies will be exploring a number of adventurous avenues throughout the year, including the previously mentioned premieres as well as other challenging repertoire.

The summer of 1987 was a harbinger of the fascinating season to come, with a number of unusual events. Des Moines Metro Opera presented its first Wagner production, in what must have been a total-immersion sonic experience: *The Flying Dutchman,* with a 65-piece orchestra in a 486-seat house. The summer also saw the opening of Glimmerglass Opera's superb new theater on the shores of Otsego Lake in Cooperstown, New York, an event which brought comparisons to Glyndebourne and Bayreuth to the young company. Opera Theatre of Saint Louis introduced Oliver's *Beauty and the Beast* in its American premiere, and the Lake George Opera Festival presented the world premiere of a new American work, Houston's *Hazel Kirke.*

As the fall season begins, one of the most highly-anticipated events will be Houston Grand Opera's world premiere of the John Adams/Alice Goodman opera, *Nixon in China,* directed and choreographed by two artistic revolutionaries, Peter Sellars and Mark Morris, respectively. Kentucky Opera will present the world premiere of the Philip Glass/Arthur Yorinks opera, *The Fall of the House of Usher,* as mentioned previously. The Los Angeles Music Center Opera, in an eclectic season, will present Prokofief's *The Fiery Angel,* a massively scaled and rarely performed work, produced with the English National Opera and Geneva Opera, and presented as part of the Los Angeles Festival. Another Philip Glass work, *Satyagraha,* will stimulate audiences at the Lyric Opera of Chicago, in an expanded season that will also include *Lulu.* Lee Hoiby's highly successful *The Tempest* will be given its second production, this time on the stage of the Lyric Opera of Kansas City. Continuing its long history of developing new works, The Minnesota Opera will embark on the second year of its New Music-Theater Ensemble program.

Opera/Omaha will take a major artistic leap with two contemporary works, *Where's Dick?* by Stewart Wallace and Michael Korie in its world premiere (concert version), along with Glass' *The Juniper Tree.* OperaDelaware, a company of modest means but demonstrating a commitment to contemporary work, will present the second production of Thea Musgrave's *Harriet, A Woman Called Moses,* in a concert version. Expanding to a four-opera season, the Chicago Opera Theater will include *Orfeo* and *Of Mice and Men* in its lineup. In Canada, Calgary Opera will present the Canadian premiere of *Porgy and Bess,* in conjunction with the winter Olympics, while Vancouver Opera will present the Canadian professional premiere of Janacek's *The Cunning Little Vixen.*

Several organizations new to the OPERA America membership are invigorating the opera/musical theater field through the regular development and production of new works. Exemplary in this respect is the American Music Theater Festival in Philadelphia, which in the fall of 1987 will present three world premieres and two American premieres.

Today, opera companies must maintain a delicate balance between opposing forces—forces of conservatism versus forces of experimentation; pursuing short-term success or seeking long-term advancement; submitting to economic destiny or becoming a dynamic catalyst for change; creating superficial excitement or achieving profound and lasting impact. Determining priorities can be difficult. For in today's highly competitive and challenging environment, serving the art form, serving the institution, serving the artist and serving the community are all essential if opera is to survive into the 21st Century.

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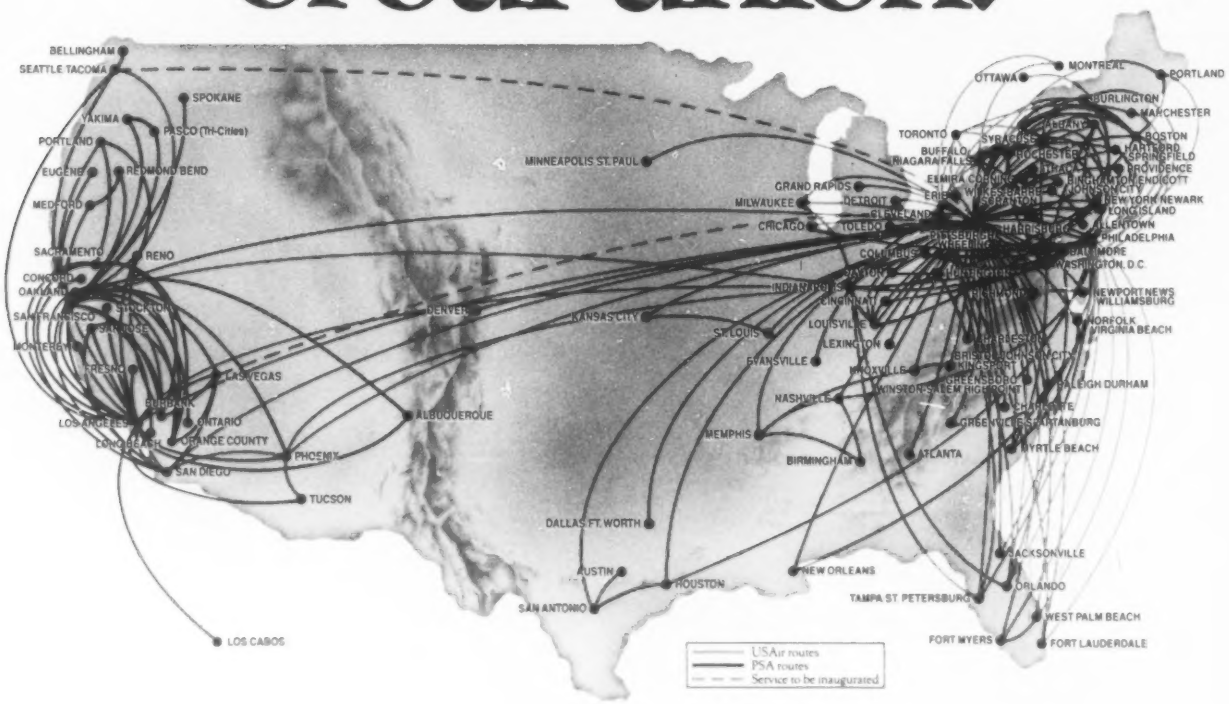

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